

Head quits over selection move

The Government announcement that a Midlands girls' school can switch back to grammar status—the first unscrambling of a comprehensive scheme—has forced the headmaster of a nearby school to seek early retirement. He is protesting at the damage that would be done to his academically successful and popular school. Sarah Bayliss reports.

Protest at return to grammar

The headmaster of a popular and academically successful comprehensive school in Sutton Coldfield is quitting his job—in protest at the Government decision to allow a nearby comprehensive to revert to a selective grammar school.

Mr Kenneth France, headmaster of the John Willmott mixed comprehensive which is getting better exam results than when it was a grammar school, this week condemned the "political fiddling" over the organization of schools in the area.

His decision to go follows the agreement by the Education Secretary, Mr Mark Carls, last week to a request by Birmingham City Council to turn Sutton Coldfield Girls' School—comprehensive for the past five years—back into a grammar.

It is the first time such an unscrambling exercise has been permitted and would create 150 selective places for girls every year from September, 1981.

Mr France, aged 56 and headmaster of the John Willmott School for 12 years, says a selective school two miles away could turn his school into a secondary modern by depriving it of the brightest girls. Bright boys are already "cream off" to Bishop Vesey's school which never went comprehensive and which recently declared its intention to go independent.

The move marks a vote of "no confidence" in schools like his and he has asked the chief education officer of Birmingham to grant him early retirement.

Mr France declares his position will not change if the Labour group—committed to scrapping the grammar school plan—wins control of the council from the Conservatives at the local election polls indicated. He believes the grammar versus comprehensive battle will wage on in the middle-class dormitory area and he is fed up with the "political footballing".

Mr France, who has two step-daughters at his school, first crossed swords with the education authority last November when he was invited to a meeting of local parents' and head teachers to discuss the creation of a grammar school at Sutton Coldfield Girls.

Alderman Sydney Dawes, the chairman of the 700-strong meeting,

would not allow teachers or heads to speak.

Mr France walked out of the meeting after he was denied what he considered a "right of reply". Later a crucial vote of 520 parents in favour and 142 against the change was taken and then submitted to Mr Carls as evidence. The DES also received 300 signatures in favour and 889 against the proposal.

In January, Mr France organized a parents meeting at his school to put the case for comprehensive schooling. However, the chief education officer Mr John Crawford intervened warning that schools should not enter into political controversy. The names of other schools should not be mentioned. Mr France then cancelled the meeting.

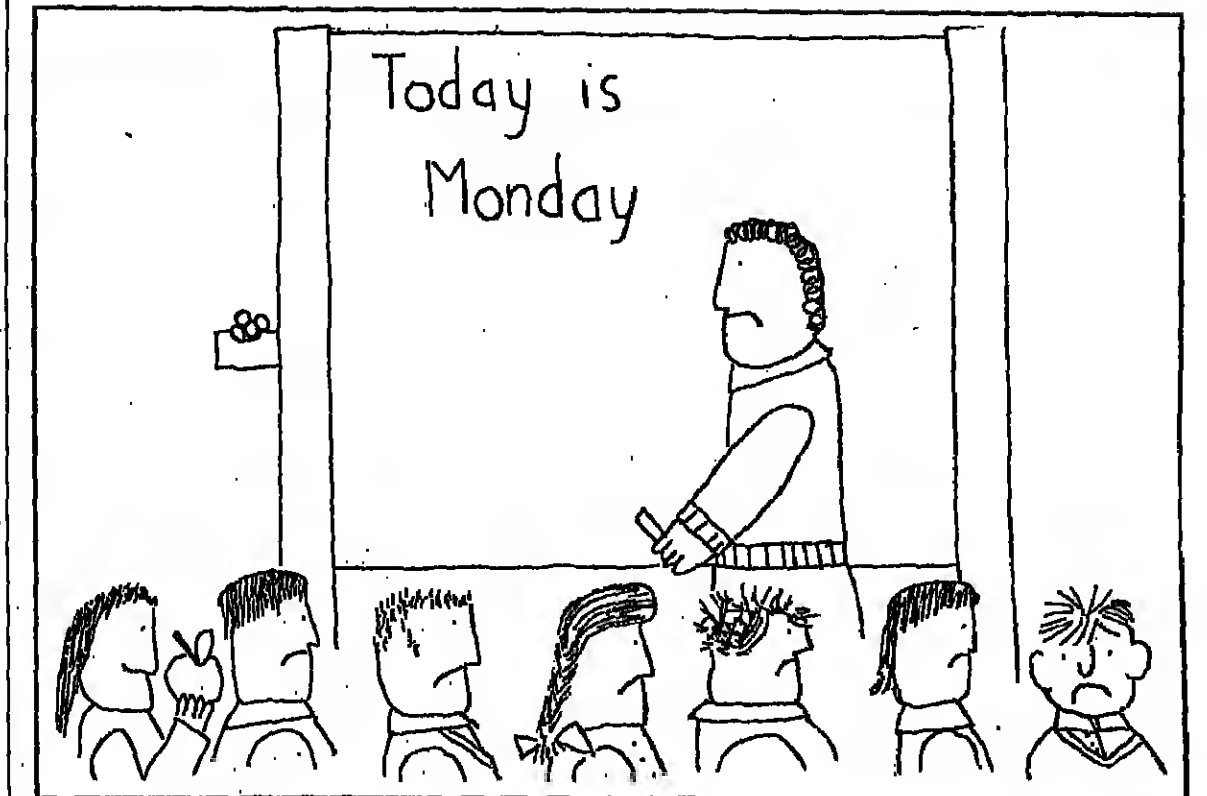
Mr France is also "at issue" with Birmingham education chiefs because he claims the intake to his school is being restricted. "John Willmott School is always over-subscribed and takes only those children who make it their first choice. This year 35 top many children wanted to go there," Mr France offered to accommodate them, but the authority refused. "On one hand they claim to be responding to parental choice by creating a grammar school but on the other hand they are clearly denying what parents want," said Mr France.

Mr Ronald Whetton, Conservative councillor, chairman of the governors at John Willmott School but an active supporter of the grammar school idea, received a copy of the headmaster's request for early retirement on Monday.

He said the school was a "first class comprehensive" and that Mr France, who was entitled to retire early, was a "splendid teacher". He went on: "I see no reason at all why Mr France should take such a high handed action over a thing which has so little effect on his school."

Mr France was appointed in 1969 by Warwickshire County Council which administered Sutton Coldfield until reorganization in 1974—to run the existing grammar school at John Willmott and to prepare it for comprehensive change.

In his headmaster's report to parents last December, Mr France



... and what 3,000 primary children think of it. The Monday Report, pages 15-17. Picture by Tim Francis, ages 11

South African mass child arrests probed

by Mark Jackson

The mass arrest of schoolchildren in South Africa this week is to be urgently discussed by the National Union of Teachers leaders today.

Four hundred children are facing charges following the break-up of armed policemen of demonstrations at four Johannesburg schools on Monday.

It is the most serious confrontation since the start of the boycott of the segregated coloured school system. On the same day disturbances were reported in black schools in Pretoria, apparently in sympathy with the coloured pupils' strike.

The NUT international relations committee will consider what help it can give to the pupils and staff involved. A leading member, Mr John Perry, said that it might take the form of a contribution to any defence fund set up.

Police fire tear gas on pupils, page 11

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Fewer from Oxbridge opt for teaching

by Biddy Passmore

The proportion of Oxbridge graduates taking up teaching as a career continues to decline and is some way below the national average for universities, according to the annual reports for 1979 of the Oxford and Cambridge appointments boards.

But the proportion of graduates opting for research—a fifth in each case—continues to be high and is 6 per cent above the average for other universities.

Last year 72 per cent of Oxford graduates and 6 per cent of Cambridge graduates started to train as school teachers, compared with 10.5 per cent nationally in 1978. Despite the falling school population and consequent drop in demand for teachers, the boards admit that

there are still many vacancies for teachers in subjects such as modern languages, mathematics and science. The Oxford board notes that, even in subjects such as English and geography which are oversubscribed nationally, the board receives more vacancies than it can fill.

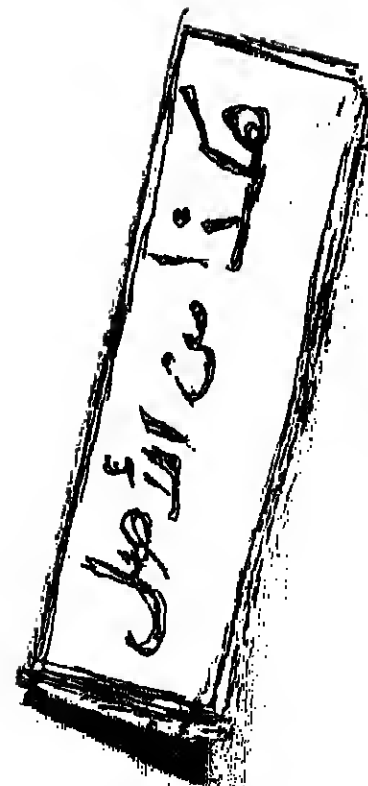
Oxford blames the low interest in teaching on factors other than poor career prospects. "Some prospective teachers undoubtedly feel that teaching in comprehensive schools will be insufficiently demanding intellectually," says the board's report, "and that they may individually not be sufficiently robust for the work. On the other hand, they may not be committed enough to private education to teach in an independent school."

There are also signs that those who do opt for teaching do not like

it. The Oxford board says that a high proportion of those who take the one-year postgraduate teacher training course come back after their experience of teaching practice for help in finding another career.

Both appointments boards note with satisfaction that the marked interest in careers in manufacturing industry of the past four years continues to hold up. Nearly half of the Oxbridge graduates entering the United Kingdom employment for the first time in 1979 went into industry or commerce. At Oxford the numbers going into this kind of career increased for the fourth year running.

Publishing, journalism, culture and entertainment are four areas in which Oxford graduates do exceptionally well.



The unanny thing about the views of 3,000 children on their primary schools ("The Munday Report," pages 15-17) is how closely they mirror the views of HM Inspectors in their major primary survey published two years ago.

The children had entered a TES competition inviting five to 11 year olds to write about "What I do on Monday—and what I'd like to do". Nearly 3,000 descriptions of their Mondays (and often the rest of the school week as well) came in from more than 300 infant, junior, middle and private preparatory schools around the United Kingdom. It adds up to a formidable and unique body of evidence about the primary curriculum in 1980 as it appears to the children themselves.

Many children also (as we had asked) offered criticisms and suggestions. Here, a surprisingly coherent picture emerged. Up to seven or eight, the children were busy and enthusiastically engaged in a wide range of work that interested them. Over eight, they were frustrated and discouraged by the hours of narrow, repetitive work they spent on basic English and arithmetic. Many juniors looked back nostalgically to their interesting days in the infants.

The eight to 11s demanded a much broader curriculum. They doubted the value of much of the work on basics: "you learn more", they said, from science or geography. They wanted to study things at first hand, plan more of their own work, and think for themselves. They recognized that work on spelling, arithmetic and handwriting was essential, but believed it could be fitted in more flexibly, in shorter bouts. The minority of schools that met these demands were very popular.

All these views are backed by the con-



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Now the junior witness: 'give us more than basic'

considered judgments of the HMIs (*Primary Education in England*, HMSO 1978). Their survey showed that even on standardized tests of maths and English, children did better in classes where they followed a broad and varied curriculum. "There is no evidence to suggest that a narrower curriculum enabled children to do better in basic skills, or led to the work being more aptly chosen to suit the capacities of the children", they concluded. "The teaching of skills in isolation does not produce the best results."

The HMI back the instincts of the children that work on science or craft or geography can be, as the children put it, "more educating" than comprehension exercises and rows of revision sums.

"The general educational progress of children and their competence in basic skills appears to have benefited when they were involved in a programme of work that included art and craft, history and geography, music and physical education as well as language, mathematics and religious education", say the HMIs.

The HMIs confirmed the children's report that they were given few chances to think out and plan their own work. The HMIs also say that they are not taught to sustain an argument, or to classify and evaluate evidence (though it seems that many of them are pretty good at evaluating their own education).

The children were unanimous in their demand for more science. The HMIs not

only found that science is taught in a minority of classes, but that where it is taught, the work is not interesting or demanding enough.

The children wanted more craft work, making models and using wood and metal, and more practical technology and study of how things work. The HMIs reported that "studies related to man-made artefacts or mechanical actions were comparatively rare" and that older children were given no opportunities to make things with "resistant materials that need a reasonable level of accuracy and precision."

There is plenty of other evidence, from the Bullock committee's survey, the current Leicester university research, and other projects, to show how heavily many junior-age schools weight the work in favour of a narrow interpretation of the basics. And there is plenty of expert agreement that much of this work is "not educating". But there is little sign of the evidence impressing either the schools, the politicians or the public.

It would be nice to think that the children's voices might be heard where the cautious words of the experts have failed to penetrate. They are sane and balanced. They are on the side of parents and future employers about the need for competence at spelling and sums.

But—as direct, knowledgeable and experienced consumers of primary education—they believe there is time to do much more. They say they are simply not learning enough about the world they live in. In particular they feel handicapped by their schools' neglect of science and technology, and of practical work in mathematics and design—the areas where, we keep hearing, our education system fails to deliver the goods the economy needs.

Comment

Professor Eric Briault's falling rolls kit

If the Government is serious about safeguarding standards and introducing a framework for the curriculum that will guarantee all schoolchildren the balanced spread of subjects they need, then it should immediately endorse the major recommendations in Professor Eric Briault's report *Falling Rolls in Secondary Schools* (page 15).

Since his message is essentially that I.E.S.s should plan for fewer and larger schools through the 1980s as secondary pupil numbers drop by a third, it is not likely to have any immediate political appeal at national or local level. School closures and big schools can both be hell-for-boys poison (a few which will not be far from anyone's mind in local election week) although the popular instinct which leads to this state of affairs are not always well advised.

Quite the contrary, in fact, as Professor Briault's research and conclusions demonstrate. No one would care to quarrel publicly with his basic premise that we want all our schools to be good schools. His corollary that small schools equal reduced opportunity is amply supported by what he and his researchers found in the 20 schools in which they worked, where numbers have been drastically dropped over the past few years.

His second volume containing the case studies of the individual schools will not be published until later this year, but it is already clear what happened where the I.E.S.s concerned had no clear plan to deal positively with the effects of falling rolls (apart from waiting for them to stop). Since parents always tend to rally to the defence of a school, however run-down, as soon as it is threatened with closure it is left to run down.

What this means, since pupil-teacher ratios cannot be boosted indefinitely (and certainly not to the present economic scene) is that specialist teachers who leave are not replaced and their subjects may disappear with them. Modern languages and separate sciences were cut back in some of the schools studied; music, drama and Latin disappeared in exam subjects; three schools lost English A levels and sixth-form groups of four or less became common.

Wide boys plug in

The Department of Industry's microelectronics competition for schools (page 28) is a slightly cheeky example of its exasperation with the tortoise-like progress of the Department of Education and Science over its 19m schools micro programme.

Within the Civil Service the DES is often thought of as a rather worldly, inhabiting a kind where policies may take 20 years to mature. This more leisurely approach tends to irritate the glibby, day-to-day departments, with whom they sometimes have to work. Careful readers of *The TES* will remember the friction between the DES and

the Manpower Services Commission, which in its early days started edging into educational territory because the DES seemed so dilatory about tackling the education and training of school leavers.

Getting teaching with and about microelectronics into schools is no less urgent. Far from the usual excuse from Elizabeth House—that they are at the mercy of the local authorities in a way that other departments are not—cannot be wheeled out. Admittedly the plans for a schools' programme was interrupted by an election, but had that been there something could have started happening rather sooner.

Like the MSC the DES is less shackled than the DES by all the bureaucratic hoops and endless consultations. They admit that they cut corners, ignore the rules, and push on areas of education that are none of their business. But they are convinced that the more thorough approach of the DES is just too slow.

They are also sceptical of the near-consensus view in educational computing circles that the "hardware" will look after itself—that microcomputers are cheap enough for schools to be able to afford without any help. With the current squeeze on capital this is rather optimistic, they feel. So they have hit on the competition as a quick way of getting the more expensive Research Machines 3802s into 100 schools (with those odds, the chances of winning are pretty good) and at the same time stimulate interest among both kids and their parents.

The DES management committee to run the 19m programme will be announced any day now, and will no doubt be considering where to go by the end of the summer term. But by that time thousands of pupils should already be happily employed on hardware kindly provided by the wide boys of the Department of Industry.

Sniffing out statistics

If we are not surprised when Sir Derek Rayner was sent by Mrs Thatcher to sniff out savings in the lesser offices of Whitehall that he would soon spot the various government statistical services as easy meat. There is no proper way of deciding which sets of figures collected by the Government are essential to the planners and policy makers and which are primarily of interest to researchers, journalists, and the general public (and arguably possible to drop as an economy measure).

The Department of Education and Science's statistics branch has taken the chance to look again at what does its impressive publications and whether its wealth of figures actually answer the questions people are asking.

The vast majority of their figures come

from forms filled in every year by schools, colleges and universities. But this ignores a wide range of other information about the pupils, students and their families, some of which appears in publications from the Department of Employment, the Family Expenditure Survey, the Census, and the General Household Survey.

This last survey, the current issue of which came out this week, gives, for example, a rather fuller picture of the education and day care of the under-fives than DES figures, which only cover nursery schools or infants.

The GHS is based on interviews with more than 30,000 people in 12,000 households and so includes figures on children in play groups, day nurseries and most types of provision.

The latest figures show that between 1971 and 1978 the proportion of under-fives in nursery schools rose from 7 to 17 per cent, while the proportion in play groups grew from 11 to 21 per cent. These figures have in the past been used to argue that parents are often vague about the precise kind of "nursery" their child attends.

The other great value of the GHS for education is the information it includes on the social class background of children. The latest volume, for example, shows an increased use of nursery schools by children of manual workers, so that by 1978 there was little difference between the social classes in the proportion of their children in some kind of day care. But the proportion in play groups continued to be much higher for middle-class children.

A new table shows that in 1978, 14 per cent of children under the age of one had a working mother, compared with 25 per cent aged two or three, and 37 per cent of children aged four. Exactly half the children under four with a working mother were attending some kind of nursery school or day care, compared with a third of children whose mothers were not working.

The GHS also has evidence of the link between educational qualifications and earnings, showing, for example, that in 1978 women with below-grade qualifications, many presumably teachers, were on average earning no more than men with no qualifications. And there is an intriguing salami-slice of social information, such as the decline in cigarette smoking among the young, a much higher rate of chronic illness among white than black, and figures on how few households are now classified with schools, libraries and other aspects of their neighbourhood.

If the DES is under pressure to cut down on its figures, perhaps it should consider dumping its various regional studies and rescuing some of the valuable material from the GHS.

No comment

Course 506 *Role of Psychology in creating new solving contemporary problems of education* from graduate school catalogue of a major American university.

NEWS

Attitudes harden as talks resume on 1980 pay claim deadlock

by Richard Garner

A week of intensive behind-the-scenes activities has only hardened the differences of opinion between teachers' leaders and their local authority employers over the 1980-81 pay claim.

Talks are to resume again this morning with the original offer of 10 per cent still on the table—providing a separate agreement on teachers' hours and conditions of service is reached before next year's pay claim is made. This year the claim is for 20 per cent and the teachers are adamant they cannot commit themselves to what they see as a "blank cheque".

In fact, there has been no negotiation over the 1980-81 claim yet and all the activity during the past week has taken place outside of the Burnham committee.

Behind the stonewall is the determination by management "hawks" to curb one of the teachers' most powerful weapons in industrial disputes—namely the refusal to undertake any 20 pay duties such as lunch-time supervision.

The teachers' leaders argue that this determination is misplaced, however. If management's current proposals—being discussed separately in a working party set up under the Council of Local Education Authorities' schoolteachers' committee—were to be agreed, there would still be scope for new sanctions, they say. For instance, it is proposed that teachers should spend a maximum of 21 hours marking and preparing lessons. Strict adherence to this could mean homework went unmarked or the teacher arriving in the classroom with no work to give children.

The teachers believe that the

authorities hope to make savings on ancillary staff by codifying teachers' out-of-school activities. Mr Ron Cuckling, National Treasurer of the National Association of Schoolmasters/Union of Teachers, said: "They are prepared to sacrifice any educational advantage to children for five hours of messing about in bus queues and such like by teachers every week."

After the conditional offer was made last Wednesday, Mr Alan Groom, Under-Secretary of the Local Authorities' Committee of Service Advisory Board, wrote to all the teachers' unions asking if they would "record an intention to continue serious negotiations" on conditions of service which would lead to an agreement before the next pay round started.

At the same time, the education committee of the Association of Metropolitan Authorities met and called for an immediate repeal of the Remuneration of Teachers' Act so that any body could be set up to negotiate both pay and conditions in service are discussed in a single forum.

By the time talks resumed last Friday, all the unions—with the exception of the NAS/UTW, which is boycotting the conditions of service talks—had told the authorities they were prepared to continue the discussions but refused to give a cost-increase assurance that agreement could be reached.

If it became clear that they would go no further and the management requested an adjourn-

ment for a week. Mr Fred Jarvis, the general secretary of the National Union of Teachers and leader of the teachers' panel on the Burnham committee, said: "The chairman said the problems were more on their side than ours and I underline that."

In the meantime, the management tried to arrange a meeting of CLEA school teachers before the talks resumed. Their efforts were to no avail though, as the teachers insisted they should have time to prepare an agenda.

Despite the teachers' insistence that the Burnham committee is likely to say there is no scope for further negotiation and ask him to declare a breakdown. In effect, he would be forced with the alternative of referring it to arbitration or ruling the authorities out of order.

If the authorities stick to their present position, teachers are likely to say there is no scope for further negotiation and ask him to declare a breakdown. In effect, he would be forced with the alternative of referring it to arbitration or ruling the authorities out of order.

The teachers have been reluctant to make the direct challenge to the chair—preferring in the words of Mr Jarvis to "slog it out". If, however, Mr Wardle did rule the authorities in order, he could face a legal challenge from the NAS/UTW.

Mr Wardle, talks in the Burnham further education committee have also run into trouble with the management panel refusing to make a 1980-81 pay offer until they have resolved the difficulties with the primary and secondary committees. They have been adjourned.

Fees threat to Vietnamese

by David Lister

Vietnamese boat children and other refugees at school in the United Kingdom could be charged the full fees for overseas students if they go on to university.

Refugees are caught in the government's "home residence" clause which states that applicants for further or higher education courses must have been resident in Britain for three years to qualify as a home student for fees purposes.

Education for the Vietnamese is particularly poignant; an article in the Department of Education's journal, *Trends in Education*, said last week that older teenagers who have been displaced by their parents' flight from their country are in a particularly vulnerable position. If they are successful in adult language classes they could go eventually to further education colleges.

It is unlikely, however, that they are told they could be charged fees of £645 for non-advanced courses and £1,165 for undergraduate courses.

A spokesman for the department said: "At the moment Vietnamese refugees are charged as overseas students unless they fulfill the residence requirement of being a home student, having been resident in Britain three years." However, consideration is being given at the moment to the position of refugees, and authorities or institutions can decide to reduce or waive fees.

At least two authorities have taken this course. Wellesley education committee decided at its last meeting that a discretionary award should be paid to a Vietnamese girl who had enrolled for a full time course at the Walsall College of Technology.

A spokesman for the Inner London Education Authority said it was a point of policy to give exceptional consideration to "genuine political refugees". And in practice, the three year rule is waived in these cases by the ILEA.

Twelve overseas students at Sheffield University are taking part in a three-day hunger strike this week organized by the National Co-ordinating Committee of Overseas Students (NCCOS) in protest against the new fee.

Parents' curriculum view not a right says judge

A claim that parents had a right to be consulted in advance about a comprehensive school's curriculum was rejected by the High Court this week.

Justice Whitford ruled that a county education authority had not acted in breach of statutory duty in not consulting parents before adopting a curriculum for pupils about to enter fourth-year studies.

The judge dismissed a bid by Mr William Winter, who has four children, to block an "option list" of subjects offered to his two eldest sons which, he complained, was "inhibitory and restrictive".

Mr Winter, of Mayflower Way, Ongar, Essex, complained that the scheme operated at Ongar Comprehensive School was a "one-size-fits-all" approach to education which did not take account of the true abilities and aspirations.

He contended that constraints imposed by the "option list" prevented his sons from pursuing all the subjects of their choice and should ascertain the views of parents on the course of studies for their

children before a policy decision is made on what is to be offered.

Essex County Council said it was for the school and its headmaster, Mr John Swallow, to decide what should be open to pupils at the beginning of the vital fourth year of their studies. It was not for parents to say what the curriculum should be.

Mr Winter, MA and MEd, who teaches homeopathic children, told the judge he firmly believed in the concept of comprehensive education. But the scheme operated at Ongar was not such a system.

The judge ruled that the school and county council had not acted unreasonably in adopting a particular system without prior consultation. It was not a case in which it would be appropriate for the court to intervene.

Miss Elizabeth Apuloby, QC, for the council, said they were prepared for Mr Winter's sons to be placed at a school which operated the sort of system he preferred—provided he paid their travelling costs.

11+ complaints rejected

The local government ombudsman has turned down complaints from two Bolton parents that their children were unfairly treated in the 11-plus selection because they failed to get a grammar school place while a child with lower scores did.

The three children, all from St Thomas's Church of England primary school, Halliwell, are referred to in the ombudsman's report as Janet and John, and Simon. All three got scores below the level that would have meant automatic selection. On appeal, Simon, who got the lowest score of the three, was awarded a grammar school place while appeals on the other two were turned down.

In his report the ombudsman, Mr Frank Cook, says the appeals panel of experienced teachers said they put most weight on samples of schoolwork submitted to them. Simon's showed the lowest standard. There was no basis on the number of appeals they could allow. Mr Cook concluded: "I am in

Anti-cane demo in Hull

Representatives of the Society of Teachers Opposed to Physical Punishment (STOPP) will demonstrate in Hull to oppose new punishment regulations.

The new rules would replace the different regulations of the five administrative areas set up at the time of local government reorganization in 1974.

STOPP has asked every Humberside councillor to oppose calling taking place in front of the class, if they cannot support a ban.

The Hull branch of the National Union of Teachers recently voted for the abolition of corporal punishment. But a recent MORP survey carried out for the Sun newspaper shows that more than three out of four people believe the cane should be used in school.

Mr Tom Scott, education secretary of STOPP, said he found the survey quite encouraging. "It's something that 23 per cent are against corporal punishment. And with three out of four against its use by any teacher, that makes them more liberal than most local authorities who usually allow the head to delegate calling to other teachers."

Mr Scott said the council had received complaints from parents who wanted their children to go to the single sex comprehensive school which was a place at the Bishop Vesey grammar school which was a change to comprehensive.

Mr Scott said the education committee, but said that places at the girls' grammar would be available to pupils throughout the authority's area. However, parents in Birmingham, which already has six selective King Edwards foundation schools, are unlikely to take up the opportunity because their children start secondary education a year earlier than Sutton Coldfield school parties to the area.

Tourism seminar

More than 300 teachers met owners and managers of tourist attractions including historic houses, museums, marinas and railways, at Allington Castle near Maidstone, this week, to discuss ways of attracting more school parties to the area.

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NEWS

Exam performance 'not affected' by school caretakers' strike

By David Lister

Last winter's caretakers' strike which led to the closing of hundreds of schools did nothing to harm the performance of children in the following summer's examinations, according to the annual report of one of the main examining bodies. On the contrary, some pupils did better than expected.

The Oxford Local Examinations Board report says that the entry-examination classes mounted by teachers, often in church halls, actually produced better results in many cases.

Overall percentage of passes at A level was higher than the previous year as was the percentage of candidates obtaining at least one Grade C at O level.

At the height of the pay dispute between the National Union of Public Employees and local authorities, Mrs Shirley Williams, then

the Education Secretary, told MPs that many children would suffer for the rest of their lives because of exam failure caused by lack of preparation.

Board secretary Miss C. G. Hunt said this week: "There is certainly no evidence that anybody had suffered. The special examination classes were specially given very special care to ensure that the pupils were up to standard and this certainly seems to have succeeded."

The report notes that schools "suffered problems over lack of fuel for heating in the very cold winter and had to endure further disruptions from industrial disputes, some of which arose even at the time of the working of the papers."

No general remissions were made to candidates because of school closures, but where schools

wrote to the board with details of the amount of time missed, for example of practical work, the papers were looked at again.

About 11,000 special cases were scrutinized this year and the report says that in these cases "performance was often better than those of previous years. The problem in winter and spring had been effectively countered by the emergency teaching arrangements organized by the schools for their examination candidates," the report concludes.

The board is critical though of "an increasing number of errors on the part of the schools—errors wrongly made, stationary not ordered and inaccurate attendance sheets." The board also apologizes for its own mistakes. "Some question papers reached the schools at an alarmingly late date," the report says.

New action fear over Crosbie sacking

by Richard Garner

Teachers throughout Britain may be called on to take action over sacked nursery school teacher Mrs Eileen Crosbie and 40 other National Union of Teachers members, sent last week without pay for refusing to teach oversized classes.

The hard-line attitude of Nottinghamshire County Council has prompted warnings from NUT leaders that national action may be taken. The union's action committee will consider the situation at a meeting this weekend.

Mr Bill Rippon, NUT executive member for the East Midlands, said: "This arrangement has not been matched in my long experience by any other authority in the country. Nottinghamshire's action is a by-product of pigheadedness. Our members there will receive the fullest support."

Mr Fred Jarvis, NUT General Secretary, said: "We are absolutely appalled that the authority should have taken such a course. It is an educational standards and appears more interested in striking machinery than ending the dispute."

The decision by a county council disciplinary hearing last week to sack Mrs Crosbie was followed by a warning that teachers who followed union policy and refused to take primary and secondary classes of more than 30 pupils could be excluded from their schools. Mrs Caroline Minkley, the chairman of the teachers' union, said the NUT's action was "clearly aimed at ending the disruption of children's schooling as a weapon between a trade union and an employer."

Within a couple of days, 40 teachers at four schools—including a headmaster, Mr Roy Clarke, of Brinsley Primary School, who refused to communicate the employers' warning to his staff—had been sent home. A total of about 1,000 children have had to be sent home from four schools and Kings Norton Primary School where staff



Dismissed nursery school teacher Mrs Eileen Crosbie.

are on indefinite strike. Teachers are also compiling a "black list" of supply teachers who have been asked to help out in the schools.

Meanwhile, the union is preparing Mrs Crosbie's case for an industrial tribunal. It will allege that the decision to sack her was based on a "black list" of teachers who refused to teach oversized classes.

At the same time, the union is taking steps to help out in the schools. It has sent out a letter to all members of the National Association of Schoolmasters, Union of Women Teachers, asking them to help out in the schools.

At one school hit by the strike, Navigation Junior School, a church hall and hired three teachers to provide classes for up to 100 children. They are charging £2.50 a week.

Over 100 teachers at North and South Trafalgar colleges have been sent home. A total of about 1,000 children have had to be sent home from four schools and Kings Norton Primary School where staff

NEWS

ILEA closures may hit 25,000 non-London students

12 adult education institutes face axe

by David Lister

An ILEA committee was asked this week to axe 12 of the adult education institutes serving London. A major reason for cutting down the number of institutes from 32 to 20 is the refusal of some neighbouring authorities to pay compensation charges—the difference between what ILEA charges students and the real cost of the courses.

About 25,000 of the 70,000 adult students who live outside central London but study in the city centre will be prevented from following their studies next year because of this, the ILEA estimates. Fees for these students will rise from the present £8.30 to as much as £90.

As reported in The TES last week, the training of several Olympic athletes will be affected by these moves. Several Olympic teams train at London colleges and institutes as part of ILEA's adult education programme.

In addition, the future of a number of prestigious choirs and orchestras—including the Bach choir which uses the South Bank

Institute and the John Bate orchestra and choir—are now at risk. Essex, Surrey, Bexley and Sutton have already decided not to pay compensation charges. Bromley, Richmond, Harrow and Ealing are set to join them.

Mr Peter Clyne, assistant education officer for community education, said last week that 70,000 of ILEA's 300,000 adult students came from outside inner London. They are attracted to the authority's specialist courses, not least because of the fact that many take place in the daytime and it is convenient for commuters to stay on after work. The Walthamstow Institute for example has 3,000 students from neighbouring Bexley.

Mr Clyne said: "Some courses will certainly be at risk, especially special and minority interest courses. And chairs will be under threat because they consist of so many people from outside ILEA."

Also affected is the Royal College of Needlework—part of the adult education set up—which recently produced robes for the enthronement of the Archbishop of Canterbury.

ILEA's further and higher education subcommittee was told on Wednesday that the reduction in the number of adult institutes would involve no redundancies. Some non-teaching staff would be redeployed within the authority.

Mr Clyne told the subcommittee: "The new institutes will be better able to withstand the inevitable loss of students from some out county areas by preparing courses which will attract a greater proportion of students living locally."

The plan should save £194,000. The ILEA budget called for a saving of £1m in adult education this year. The service costs £18m to run. Much of the savings will come from increased fees. ILEA adult students will pay £13 instead of the present £8.30 in September.

The Inner London Education Authority has set a 12-week timetable beginning this week to discuss the future of secondary schools in the borough of Southwark.

The review, which gives the public until mid-July to express its views, is considered vital as school intakes are already falling and will

drop by another 40 per cent in the next 10 years.

A consultation paper has been produced by education officer Peter Newsam, giving the general aims of comprehensive reorganization, but it does not pick out individual schools for change. This marks a shift by the ILEA in favour of early consultation and the shelving of an unpopular plan announced last year to close just one school in Southwark—the Timmins Caltan comprehensive in Peckham.

Consultations in the London boroughs of Hammersmith and Fulham, Kensington and Chelsea have just ended their first phase with a recipe for creating 13 comprehensive out of 20 existing schools.

The plan for this area of London proposes a mixture of four co-educational schools, one boys' school, one girls', two mixed Catholic and three single-sex Catholic plus two Church of England schools. It was drawn up on the projection of a decline in the number of pupils transferring to secondary schools by about 1,000 in the next 10 years.

Other educational contracts with Saudi Arabia are already signed and sealed. Last month the British Council signed a one-year, £3m deal to provide equipment and services for the English language centre of the King Abdul Aziz University in Jeddah. And the cost of training Saudi Arabian customs officials and employees of the Jeddah Oil Refinery who are currently studying in Britain have already been met.

"We very much hope this visit and other contacts will be counted, but it is obviously beyond our power to do anything about it," a spokesman for Croydon county council said.

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Written by Mrs Joan Sallis, a parent member of the Taylor Committee on school government, the guide has been checked for accuracy by the Department of Education and Science.

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Saudis drop deal with Welsh college

by Hilary Wilce

A local education authority has had its hopes dashed of securing a major educational services contract with Saudi Arabia, following the shelving of the television film, *Death of a Princess*.

The head of Saudi Arabia's technical education directorate, Dr M. Al-Mutabagani, was due in Britain last week for talks with Dr Cresswell Jones, of the North-East Wales Institute of Higher Education, on the possible provision of computer studies, teacher training and intensive English language courses for Saudi Arabian students.

Mr Al-Mutabagani's visit was cancelled by the Saudi Arabian Ministry of Education. No reason was given, but it is presumed to be a decline in the number of pupils transferring to secondary schools by about 1,000 in the next 10 years.

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Dunroamin? here's where you stand...

by Stephen Cohen

A new comparability study of teachers' money was published this week which, unlike the one from the Clegg Commission, is bound to produce nods of assent and murmurs of agreement throughout the land.

The study, by the Provincial Building Society, reveals the horrendous power of teachers and the average prices of their homes compared with 42 other occupational groups.

As might be expected, top management pays the most for putting a roof over its head; £42,400 was the average purchase price last winter. Community directors paid £38,410; solicitors £33,290; accountants £26,530; car salesmen £24,410.

The average teacher's "Dunroamin" cost £21,550. The list goes on downwards, clearing the relative purchasing power of various workers and ends with motor mechanics who paid £12,270 for their homes.

When it comes to the size of the loans made by the society, solicitors come out top. They received, on average, a whopping £23,310 each. Doctors and dentists got £16,020; estate agents £13,760; police £13,040; Post Office engineers £11,660; and teachers £11,650.

At the other end, factory workers were offered £6,110 mortgages, labourers got a little more with £8,850 while bus drivers got £9,920.

But, as everyone knows, it is not just the size of the loan or the price of the property that matters. What is important is the relationship between the two. So, according to the survey, motor mechanics, collectors and technicians got more than 70 per cent of the purchase price advanced by the Provincial. Soldiers, police officers, foremen and firemen got between 60 and 70 per cent. Nurses got 58 per cent, civil servants 56 per cent, lecturers 55 per cent and teachers 54 per cent.

Worse off, if you can call it that, is this section where company directors and top managers who got only 37 per cent and 28 per cent, respectively, of the purchase price for their stockbroker-belt detached desirable residence.

"Most teachers settled for a nice, little semi or terrace."

Electronic aid for disabled

Somerset teacher Colin Lane has just developed a machine he claims will revolutionize the teaching of children with hearing and speech defects. The system, called "Arrow", uses specially designed electronic equipment to replay to a child his own voice in order to improve his speech and listening skills.



Jimmy Young and Dave Lee Travis—speaking at the BBC campaign.

BBC stars in campaign to assist young jobless

The BBC has agreed to treat rising school leaver employment as a major national emergency. Next Tuesday it begins the biggest ever public service campaign in the history of broadcasting to help this year's leavers find jobs.

Three of the four national radio services and all of the local radio networks are being ordered to provide daily bulletins of job information and prospects, advice on job hunting, and information for parents. Local radio stations will broadcast details of vacancies for young people.

The national daily job bulletins will be broadcast on Radio One at 7.40 am and again on hour later; the programmes for parents will be on Radio Four. Regular feature programmes joining in include

Jimmy Young's show on Radio Two. Employers are being asked to telephone in information on vacancies. The Manpower Services Commission is sifting eight regional advice bureaux which youngsters will be told to telephone for information on vacancies and training schemes. The commission's special programmes division has prepared an 18-page guide to go with the broadcasts.

The MSc has for the past couple of years been co-operating in a number of regional programmes, both on independent television and on local radio, which aim at giving job information or general advice to youngsters, but this is the first time it has been able to get sustained national coverage. The campaign is scheduled to last for two months.

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Work-to-rule teacher fails in pay stoppage appeal

A court has upheld a local education authority's decision to deduct money from the salaries of teachers who worked a strict five-hour day during a pay dispute.

The decision vindicates similar action by fifty or so other education authorities and has emboldened members of the National Association of Schoolmasters/Union of Women Teachers, which instructed its 122,000 members to work the five-hour day during last year's pay negotiations.

The case was brought privately by Mr Robert Brewster, a teacher at Hatfield High School in Doncaster, against his union's advice. He took his local education authority to court to get back the £22.16 he deducted from his pay during the work-to-rule. The authority said his normal school hours were five-and-a-half hours per day.

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OVERSEAS NEWS

The Netherlands

Minorities to get major aid package

by John Richardson

Cultural minorities in the Netherlands—Surinamers, Antilleans, Moluccans and refugees and their families—are to receive special educational provision.

The first step in a comprehensive package of positive discrimination measures will be to consult all bodies working in this field. And the inhabitants of depressed inner city ghettos are to be singled out for special attention, according to priorities announced recently by Dr Arie Pels, the Education Minister.

The Minister also drew attention to the grave problems minority pupils have in finding jobs, and the additional difficulties facing female immigrants.

As in the United Kingdom and the United States, many of those inhabiting the older, run-down inner city neighbourhoods in Holland are disadvantaged by high rates of unemployment, overcrowded housing, and a lack of recreation facilities. Many of these people are also recent immigrants with, or separated from, large families, and are experiencing difficulties in adapting to the Dutch language and culture.

However, education programmes alone will not solve the problems of the inner cities. The Minister claims the solution lies in a co-ordinated battery of positive discriminatory measures involving the city administrations, welfare organizations, neighbourhood representation

groups, the education authorities, and the government.

Local groups will be invited to draw up plans for their districts which will then be considered by the Ministry. National funds will be available to provide extra educational facilities.

As a first step some 200 extra teachers for basic schools (four to 12 years) will become available as well as extra support staff for the advisory services. Of 178.5 guilders (£37m) allocated for improving the education of cultural minorities in the education budget for 1980, 127 guilders (£29m) is destined for the infant and junior age groups.

Pre-service and in-service teacher training is seen as a vital part of the plan. From August next year, as an experiment, 80 foreign teachers will be given the opportunity to take part in a two-year in-service training course leading to their gaining teaching qualifications recognized in The Netherlands.

The teacher training academies are involved in projects designed to help with the education of Moluccan children, and from August this year 1,000 special course places will be made available for Dutch teachers involved in teaching cultural minorities.

Measures will be introduced to help girls and women of minority groups. Mothers will be encouraged to take part in literacy courses and thought will be given to the possibility of setting up special departments or schools for adolescent Muslim girls.

The potentially explosive situation associated with the high unemployment rates among immigrant youth

is also to receive attention. Measures will be taken to encourage the attainment of the secondary school leaving certificate which is an important qualification for the young job seeker in The Netherlands. The improvement of careers guidance and of the range of school courses are among measures to be recommended.

Moves will also be made to increase the recognition of non-Dutch qualifications and also the recognition of Dutch qualifications for people who wish to return to their own countries.

The Dutch Institute for Curriculum Development (SLO) in Enschede is to oversee the development of learning materials for the minorities. Materials for learning Dutch as a foreign language, and education in the language of the minority groups are being considered. Teams of experienced teachers from basic, secondary and adult education will be set up and educational publishing houses will be encouraged to play an integrated role.

Special measures will also be needed to provide an appropriate educational reception for members of the minority groups on arrival in The Netherlands.

Estimates put the number of illiterates among the cultural minorities at between 50,000 to 90,000. Language reception courses will be made available and an information programme launched to inform the potential clients of the range of education opportunities open to them.

Eleven thousand places per year in literacy courses will be provided by 1983.

West Germany

Dons join call for wider common core

by David Dungworth

University teachers and grammar school teachers in West Germany have joined forces in call for a core curriculum in the grammar school sixth form.

In doing so, their associations are giving official backing to widespread criticism of the reorganization of the last three years (17 to 19-year-olds) of schooling adopted by all the federal states between 1972 and 1976.

Since then the traditional pattern of six to eight compulsory subjects has been replaced by one which permits pupils to take a combination of a basic course and an "achievement course", chosen from three fields of study. Performance in the various options is assessed by means of a complicated point system which determines when pupils are admitted to the *Abitur* examination for university entrance.

The changes were intended to give sixth formers more freedom in their choice of subjects, to allow them to specialize in a greater extent and to enable them to complete their final period of schooling more or less rapidly according to their abilities.

The critics maintain, however, that wide divergences in the way the reforms have been implemented by the individual federal states resulted in the fragmentation of sixth form studies and excessive specialization.

There is evidence that weaker pupils are opting for subjects in which it is easiest to obtain good grades rather than more difficult ones which would provide a better foundation for their subsequent university course.

This is possible in the Federal Republic where the possession of the *Abitur* entitles an applicant to a place in any university department, irrespective of the subject which he has previously studied.

New Zealand

Government gives thumbs down to sex teaching

by Lindsay Hayes

WELLINGTON

Teacher anger is mounting over the Government's rejection of controversial proposals to introduce sex education in primary schools and the failure of the education minister, Mr Merv Wellington, to release an analysis of public opinion on which the rejection was based.

The recommendations, which formed only a small part of a more wide-ranging health and social education reform, have been the centre of bitter debate for the last two years between moral crusading groups, teachers and parents.

The many submissions were handed over to an independent group of consultants who reported to the minister.

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OVERSEAS NEWS

Tom Mullaney on a report that has caused consternation in the United States

Russian classroom science is way ahead

CHICAGO

In 1957, the Soviet Union hurled a small metal sphere into orbit and a scientific war was joined.

Spurred on by the Cold War, America took the Soviet achievement as both a slap in the face and a direct challenge in its way of life. Twelve years later democracy won out when the United States landed the first manned space mission on the moon.

Today, in less dramatic fashion, the Soviet Union appears intent on igniting a new scientific confrontation. The arena is the Soviet education system and the weapon is the mathematics and engineering curriculum. A mathematics professor at the University of Chicago has received between one to three more years of training in algebra, calculus, astronomy, chemistry, biology, mechanical drawing, four years more of training in physics, eight years more in geometry and a whole lot more in workshop training than his American equivalent.

While more than five million Soviet students have proceeded to the upper reaches of calculus, only 105,000 students in America can make such a claim.

All of this has implications in the economy, the military and within the scientific community. Reports of declining college test scores in maths can lead to headlines about losing our scientific "edge" in basic research or to an "arms race" in the sciences.

Wirsup notes that American specialists analyzed only the content of Soviet education and missed the overall figures, and the huge numbers of students in the Soviet Union. Wirsup's report terms "an educational mobilization of the entire population". The Soviet Union's mathematics programme is, according to Wirsup, modern in content, innovative in approach, well-integrated and highly sophisticated. Such a curriculum places the Soviets far ahead of every other nation in the scientific and mathematical training given to every elementary and secondary school student.

The secondary school graduation rate jumped in the last 40 years from 5 per cent to near 88 per cent. This represented over five million students in 1978 (compared to 75 per cent rate, or 3.3 million in America). But even more startling, every Soviet student graduates with 10 years of mathematical training, beginning with the first grade, a feat unparalleled in the West.

The decade of compulsory mathematical training consists of three years of arithmetic in grades one to three, two years of arithmetic combined with algebra, followed by five years of algebra in grades six to 10. Interspersed with arithmetic are 10 years of geometry and two years of calculus in grades nine and 10.

In addition, the general education school curriculum includes five years of physics, four years of chemistry, one year of astronomy, 51 years of biology, five years of geog-



Early days of the space race, where the science war began. Now the Russians are winning—at least in school.

nomy and 10 years of workshop training. All these courses are compulsory.

Wirsup found that, on average, a Soviet secondary school graduate has received between one to three more years of training in algebra, calculus, astronomy, chemistry, biology, mechanical drawing, four years more of training in physics, eight years more in geometry and a whole lot more in workshop training than his American equivalent.

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South Africa

Police fire tear gas on pupils to break nation-wide boycott

by John Kane-Berman

JOHANNESBURG

The nation-wide boycott of schools by Coloured children in South Africa entered its third week last Monday. This is the second time in less than four years that Coloured pupils have staged public demonstrations, though the reasons were somewhat different this time.

When Coloured students and pupils in Cape Town demonstrated in the second half of 1976, they did so largely out of sympathy for their black counterparts in Soweto. This time, however, they are demonstrating against their own education system and although Indian youth in various parts of the country has joined in this protest, black Africans have so far kept out. Tear gas has been fired on protesters.

Conditions in Coloured schools are not as bad as in black. The pupil-teacher ratio, for instance, is 26 to one, against 48 to one in the case of black schools, and average per capita state expenditure on Coloured schooling is about three times as high as it is on black (£125 a year compared to £39).

But the yardstick which the Coloured boycotters are using is not black education, but white. The state may spend three times more on Coloured pupils than on black, but it spends three times more on white (£443) than on Coloured.

Coloured pupils in South Africa—white side of whose ancestry is white, and who account for about 10 per cent of the total population as the sandwich in the filling between black and white nationalism.

That leaves American science educators facing a formidable challenge. And it leaves military strategists, scientists and policy planners worrying about the possible technological and geopolitical consequences.

Given a choice, a great many of the parents of the present boycotters might have done all they could to identify with the whites. But decades of harsher and harsher apartheid laws against Coloured people—such as throwing them off the common voters' roll 25 years ago—have caused such anger and alienation that the children now almost all identify with the black struggle against apartheid. The fact that white minority rule has been overthrown in three of South Africa's neighbours in less than a decade has hastened this process of identification.

School pupils (in the short term, at any rate) have less to lose by expressing their anger over apartheid by boycotting than workers. With unemployment still high in South Africa, Coloured workers might try to use strikes as a weapon in a weak position.

In addition, parental authority has broken down in the Coloured community. Not only are the children somewhat better educated than their parents, but they have grown up seeing their parents humiliated and intimidated by hordes of petty racist officials.

Thirdly, the mood of the country has altered so radically since 1976—and even more particularly since Robert Mugabe's victory just over the Limpopo—that Coloured pupils see the possibility of change and are becoming more and more impatient.

A fourth factor is the recent abolition of the Coloured Persons Representative Council which deprived the Coloured community of the only officially recognised political channel that it had.

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LETTERS

Clegg: the harsh realities

Sir—Your editorial (April 18) "Fair and Frank but Far from Late" is fair, but not frank enough about the effect of the delay caused by reference of the 1979 teachers' salaries dispute to the Clegg commission. The delay has been costly; local authorities have saved money, teachers have lost money.

Consider the effect at the maximum of Scale 3 for example (let 1978/79 salary = 100):

Houghton relatives review recommended at April 1, 1979 the salary should be 138 to restore Houghton 1974.

The actual award for April 1, 1979/80 is 113. This includes the portion of Clegg effective in 1979/80.

The portion of Clegg effective in 1980/81 brings the salary level to 123.3 in terms of what will be received in 1980/81 before any 1980 pay settlement now being negotiated.

Consider now price inflation (prices early 1979 = 100): price inflation for 1979/80 brought prices to 119, and is set in 1980/81 to rise to 143.

The teachers' unions will no doubt be drawing these figures to the attention of management during the next meetings of the Burnham Committee.

The practical effect of this continued erosion of teachers' salaries is this: many teachers are taking on second jobs—private tuition, holiday casual jobs and the like—

all of which mean that they have less time to spend on the voluntary extra-curricular activities newly discovered by the local authorities.

Wages paid late are reduced wages in these inflationary times. Any attempt to extend the "contracts" of teachers at a time of reducing real incomes will meet fierce opposition from normally quiescent teachers.

R. S. RIPPON,
Marlborough Avenue,
Hull.

Sir—I just cannot get as excited about the Clegg award as some of the press seems to do in denouncing it completely. I have noted up my proposed increase, as an experienced classroom teacher, assuming that the management agree to the recommendations. It scarcely covers my recently increased mortgage interest repayments and the local rates bill. Remaining inflation (food, fuel, clothing, books—our family can afford no "luxuries") is untouched.

One-third of the nominal increase goes back to the government in tax. A good proportion of the rest, if Richard Garner's front-page article (April 18) is correct, will go back in my own locally increased rates. If management agrees to the Clegg proposals, and if the Government finally refuses the appropriate rate support, and if I and others are not given the sack, then the rest of the ratepayers must join me and other

resistant teachers in paying higher rates. Yet on the evidence of average national incomes, and current wage improvements in private industry, they will generally be in a better position than myself to do this.

Is it so unreasonable to ask local parents to pay a smaller wage to the teachers entrusted with the education of their children, which is a task that hardly gets easier each year? My relatively impoverished family seems to have been subsidizing other families in the sense that local residents have been getting teaching at the cheap for many years—and Clegg is well short of a "restoration of Houghton", let alone a standard to match current and forthcoming price inflation.

And why cannot national and local government see schooling not as a financial waste (like themselves in some extent) but as a national investment programme in the future of Britain itself?

Teachers would be well advised to use all their pedagogic skills of persuasion, however, not to antagonize the paying public, but to persuade them that future generations are at least as important as immediate ratepayers.

ERIC PETERLADE,
Norfolk.

Sir—The lowest increase for the lowest paid teachers (£10 per week), the highest increases for the high-

est paid heads (£60 per week). As with Houghton, so with Clegg, a refusal to recognize the crucial importance of what goes on in the classroom—and value it accordingly.

Over the past decade, the proportion of the salary range (Scale 1 minimum up to Group 14 Head maximum) available to teachers has been consistently low—43 per cent or 44 per cent. Under the Clegg proposals it would be even lower—40 per cent. In other words, 60 per cent of the salary range would be reserved for essentially non-teaching posts. The hidden curriculum for teachers would be saying, "Don't stay in the classroom" even louder than at present. Why do we give financial incentives to teachers to stop teaching?

A basic flaw with comparability exercises is that we may not agree with the valuation given to the jobs with which ours are compared. Even if the comparability proposals reflect practice outside teaching, that is no reason to accept them for our profession. Indeed a simpler and fairer solution would be to give everybody an increase of £25 a week, help put a stop to escalating differentials, and start allowing for classroom teaching as an end-of-career option.

MICHAEL ROSS,
Cartonville High School,
Folkestone Road,
Cerediff.

Just prune the tree

Sir—As an engineer considering school teaching, Sir Alex Shill's comments (April 11) on the encouragement of engineering education are of particular interest to me. The Finnieston Quanga is quite unnecessary to achieve the sort of ends he suggests—a diversion of public funds which might better be spent, for instance, on "front line" education.

The idea of sponsoring creative design and construction work in school is good: it must be attached to or follow more traditional craft work so that the pupil is aware of potential methods as well as principles. The pupil might even be encouraged to cost the work, but materials and labour, perhaps even an allowance for capital equipment used.

The suggested emphasis on return to the part-time route to an engineering qualification is also good, this route suits our men from the boys more effectively than the sixth form to university machinery, and offers a valuable alternative to those late developers who consider they are left out in the earlier academic competition—now almost non-existent.

However, Sir Alex is too uncritical of Bacon. It is not true that there is "nothing you can do to the boughs" of a tree to encourage it to bear more fruit. You can prune it.

This is what the Chilver proposals to raise the standard of entry to engineering are trying to achieve. It remains to find a better way. To the cause of civil engineering, the oversupply of graduates to replace those leaving the profession has recently been about double. The increase in intake at most universities and polytechnics has been mainly by lowering the entrance requirement tremendously, from three or four A-levels 20 years ago to only one or two week ones now, in some cases.

The solution is to scrap the poorer degree courses and turn them into diploma courses, and restrict entry in most other cases to a manageable 20 or 30. J. E. GRAY,
Skelton,
Morkysu.



Advocates of caning want to be 'above the parents'

Sir—Mr Colin Abraham, President of the NAS/WTU, claims that corporal punishment is an essential part of teachers' in loco parentis role (April 11). If the "right" to beat children is removed, he declares, "teachers might then decide to act purely as instructors".

This crude threat is presumably designed to "deter" education authorities from deciding to abolish corporal punishment. But Mr Abraham fails to point out that teachers in the 20 per cent of British schools which have abandoned corporal punishment have abandoned it in loco parentis, teachers do not act as mere instructors.

The fact is that the doctrine of in loco parentis was invented in

the nineteenth century as a legal defence for teachers accused of assaulting children. Clearly, the leaders of the NAS/WTU do not accept a mere in loco parentis role for teachers. The use of corporal punishment even on children whose parents are opposed to it. And we in the Society of Teachers Opposed to Physical Punishment know only too well that children are sometimes beaten in defiance of parental wishes. It would appear that coming teachers are really claiming to be super-parents (above the parents). Instead of indulging in their tedious denunciations of those who are opposed to child-battering in schools, the NAS/WTU leaders should be urging their members to adopt the infinitely more humane and effective alternatives to corporal punishment. TOM SCOTT,
Education Secretary,
The Society of Teachers Opposed to Physical Punishment.

Profiles of failure?

Sir—While it is heartening to know that Mr Mark Carlisle is considering documentary record or profile for youngsters completing school at 16, I think such a scheme is doomed to failure if it is not available to those youngsters not only to examinations. Surely a scheme along these lines will lead to profiles being synonymous with failure.

At my school we have operated a pupil profile scheme for some four and a half years for all 16-year-old youngsters. Having local industrialists involved on equal terms with the school in the scheme has ensured its status and credibility. However, the overall success of the scheme is hinged upon the fact that it is comprehensive; for all our youngsters not just one section of the school community.

A national pupil profile scheme is urgently needed to bring the comprehensive system of education up-to-date. However, the scheme just for the so-called less able would be doomed to early failure.

Mr Carlisle and his advisors would do well to reconsider their present ideas of pupil profiles, so that a further divisive situation in schools can be avoided.

In my own county of Gwent, much work has been done on pupil files and although there is still a long way to go, the scheme already operating is well thought out and is in no way divisive.

I hope Mr Carlisle will think again and try to avoid schemes which do not give all youngsters equal consideration.

C. W. LAPHAM,
Headmaster,
Oakdale Comprehensive School,
Oakdale,
Blackwood,
Gwent.

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Sports Diary

Silver dream reality

By David Robins

Motor cycle sports in Britain command the allegiances and mobilize the aspirations of massive sections of working-class youth. The popularity of off-road, countryside-based disciplines such as moto-x (scrambling), trials, enduro, and drag racing, have all grown dramatically in recent years, while big meets in the road race Grand Prix or British League speedway calendar can attract audiences running into tens of thousands.

Speedway is in fact our second biggest spectator sport (next to football). It is also, surprisingly, our most popular summer sport. From March to October, on over 40 tracks up and down the country, it is a weekly way of life for many.

Before the war, support for "the game" centred on London, Birmingham and Manchester. Today, followers are scattered around numerous small provincial towns, as well as cities. Kings Lynn, Exeter, Swindon, Poole, Norwich and Ipswich, all have strong teams.

On away match visits they will often be accompanied by quite fanatical groups of supporters complete with their own songs, chants and colours. Yet fighting between rival fans is virtually unknown.

This has not always been the case. The immediate post-war years were boom times for speedway. In 1949, it was estimated that 1.5 million attended meetings. In the early 1950s, sections of the huge crowds of 50,000 or 60,000 who flocked to the White City or Belle Vue, had a reputation similar to parts of the soccer crowds today. Teddy boys, wearing a black leather jacket with a black leather collar, became associated with speedway in the fifties, just as skinhead and baggie became associated with the soccer "emls" of the late sixties.

But the Teddy Boys never seized the speedway stadium as their public platform, a visible stage, or the skins were to do at football.

They were not helped by the media either, which tended to ignore speedway. But then as now, speedway has been predominantly a family entertainment, attracting many women of all ages and lots of children. Today some of the descendants of those early hall riders of the fifties can be seen at Hackney Stadium in the East End of London for example, rocker mothers and fathers with their children, side by side with groups of new rockers, punks, and leather kids.

Speedway may be repetitive as a spectacle, but this is more than compensated for by the friendly "extended family" atmosphere that prevails at meetings, out of the glare of the big sporting commercial television cameras. It is a sport, as one writer has noted, "looking in cynicism, snobbishness, froc of gambling", and one might add, blessedly free of agro. The speedway stadium is one place at least where working class youth and parent cultures find common ground and display a visibly peaceful coexistence.

Road racing is the only other motor sport that rivals speedway for mass popularity. Grand Prix (World Championship) meets at Silverstone, Brands Hatch, or Oulton Park and attract a crowd of 150,000. Most fans own bikes and over half will travel to the meets on them. Often they camp overnight. The vast huddle of bikes, sleeping bags, tents and trailers, ensures that the atmosphere before a big race is more like an open air rock music festival than a sports event.

Grand Prix racing is highly commercial. Every inch of bike, track and rider is plastered with advertising signs. Big meets are show-cases for new products. Unlike speedway, technical innovation is everything in road racing, and the audience's attention is on the machines every bit as much as on the riders.

Of course, much of the appeal of Grand Prix racing to the young is not a fantasy level. There is much identification, often near fatal over-identification, with the exploits of Barry Sheene, Kenny Roberts, Freddy Spieser, and their

flying Yamahas, Suzukis and Hondas. There is also close communication between riders and fans. Race winners will often show off by "pulling wheels" in front of the stands. But this is also a very technically informed crowd. Fan allegiance can be to manufacturer as well as rider. After all, the machines the superstars ride are only more expensive versions of what the fans ride on the road. So much so that the "bike talk" among fans, talk of disc valves, and piston rings, the relative merits of different machines, and "have you got a spare part for my Suzuki?"

Likes speedway, violence is virtually unthinkable at road race meets, although trouble sometimes occurs when hot dog salesmen and other bogus concessionaires are suspected of ripping off the younger fans. At the smaller road race meets at club level, the majority of watchers are often involved in some way with the competition, and the self-organizing, co-operative, grass roots, basis of the sport is evident. Lending spares, advising novices, it is all part of the informal economy that surrounds and underpins the sport.

Many aficionados work in the trade, as mechanics, garage hands, or with motor cycle dealers, and are encouraged to compete by their employers. Factory teams compete regularly in moto-x, and motor cycle despatch firms sponsor their own teams of riders to compete at club level.

A high level of technical expertise is expected of all concerned. Tinkering with a bike is not just for the benefit of competition, or one of the more narcissistic instances of youth culture. It demonstrates a mastery over the means of production. A lot of the markers at Meriden Bike Co-operative were themselves bikers. In the bike scene, the distinction between producer and consumer is broken down and becomes part of the collective skill of motor cycle maintenance.

Finally, to dispel any impression of bikers as grime-covered, outcast rebels without a cause, here is a rough portrait of some enthusiasts:

Four or five lads, 18 to 22, medium long hair, clean shaven, favour denim or nylon padlock jackets when not wearing their leathers. All live near each other in some outer city suburb such as Eltham. One of the group is a mechanic

with a local cycle dealer, the tea are in clerical work, or apprenticed in one of the manual trades.

All have steady jobs—they have to have. Almost their entire disposable income is spent on 200 Yamahas, if not. These most prized possessions will be painted up as pseudo road racers.

"Hard" lads, but not particularly disposed to demonstrate their physical prowess. Instead they drink and "soft" drug-filled evenings listening to "heavy metal" rock music such as Deep Purple, Status Quo or Thin Lizzy. Many drinking nights in the pub are mainly taken up with swapping tales of hair-raising experiences on the road.

Weekends, they all go the mess together, the steady girl friend as the pillar. Bikers have a reputation for being hyper-sexist, and even a girl's own not inconsiderable skill on a bike does little to alter her essentially one-down status on this scene, as in so many areas of youth culture.

No sense here then, of any "rebel culture" that will give image of the bike gangs of the sixties, terrorizing the suburban world of dullness and respectability. All this has changed. Biking is a highly respectable, thorough mainstream, pursuit these days, with just a hint of snobism, a market working class heroes, as exemplified by Britain's former 500cc champion Barry Sheene, and his cockney pop star more David Essex, currently starring in the new bike fantasy movie, *Silver Dream*. "Guitar gangs" like the Hell's Angels are strictly on the outside of this new youth bike scene.

So far as the biking legends do represent a social problem, a problem of "deviancy", it is not because they are running amok in gangs, but the hospital bills they rack up. The risk of a motor cycle rider being killed or seriously injured is 30 times that for car drivers. In all, road deaths account for nearly half of all male deaths in the 15 to 19 age group, and for more than a third of all deaths among 20 to 24-year-olds. Many of those casualties come from the ranks of the teenage bikers.

David Robins is a research worker at the University of London, Institute of Education, and co-author of *Knuckle Sandwich: Growing Up in the Working-Class City* (Penguin).

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features

The Monday Report

Virginia Makins looks at
what nearly three thousand primary
children think of school

"School is ace." "The reason many people, including myself, dread Monday is that they know they have to do exactly what they did last Monday, and it makes life boring when it should be interesting and full of adventure." ... "All in all, Mondays are great."

The TES "Monday's Children" competition provided an extraordinary insight into primary school life. We asked children aged five to 11 what they do on Mondays, and what they would like to do. We wanted to know what they enjoyed and what they disliked, what made sense and what didn't, what was missing that could be important.

The response was overwhelming—about 2,950 entries from more than 300 schools. The majority came from older children in junior schools, and much of this report is about them. But infants, middle schools, prep schools and for-fun-outposts of the English primary empire abroad were all represented.

The entries provided a flood of information about children's lives, from breakfast to bedtime. Most concentrated on what we had asked for—a child's eye view of the curriculum and teaching methods of their schools. As one new head wrote: "Reading these entries has given me an insight into the curriculum content and classroom organization of each year group, and proved very revealing. As is so often the case, the children have an uncanny knack of getting to the nub of the matter."

The children, with a few exceptions, are very tolerant. They like their teachers, and find schools happy places. "There is always a happy atmosphere and you feel safe", wrote a Kent 10-year-old. "I am glad I have a teacher like Miss Austin to while away the dreary hours", said a London nine-year-old.

Many children commented on their teachers' skill and patience. "The main reason I like school is the understanding teachers who explain everything so we pick up the work easily. We don't have many worries."

"I think the teachers are very kind and they like to have a laugh with the children. But when it comes to work they are strict and help us if we are stuck."

To infant classes, the liking for teachers went hand in hand with a huge enthusiasm for the work. The vast majority of infants catalogued lists and lists of likes: "I like doing PE. I like doing maths and I like doing stories and mathematics and I like doing stories and watching television programmes. I like making clay models. I like listening to stories. I like sewing. I like singing. I like playing", wrote a Derby infant.

There were a few sophisticated dissenters who got fed up of doing sticking paper and got fed up of reading Mr Men books. But in general, infant schools are doing a grand job in the eyes of the children, and covering a good variety of work. Unfortunately, the same cannot be said of many junior schools.

Some things about Monday are pretty immutable in every school. Dinner money for one: "always a fluster and a rush. Children much dislike the busy work of spellings and sums and Diary that teachers set to bridge the gap. Especially Diary: 'Every week I have to write out (in no fewer than two pages) what I do during the weekend. We have been following this curious custom since I was right through primary school'. Where

children just read, or got on with unfinished work, Monday starts better.

Assembly is another fixed point, and a pretty unpopular one. "The floor is not so good for sitting down", complained hundreds of children. "It is very long and boring". "Our head tells us stupid stories about his childhood". "Our head goes on and on which wastes our time because while she is going on and on we could be working and then we'd get more work done because she's always moaning about how little work we do".

A few mentioned good assemblies:

"When Mr Passey does jokes or when a class does a play". A handful liked assembly because: "It brings you closer to God". In general, God got very few mentions. Religious education, according to the children, is tracing and colouring pictures about Bible stories.

Another immutable Monday event in many schools is Johnny Morris and Singing Together. There, children divide: "Some shout their heads off and others could not care less". It partly depends on their view of Ching a Ling Tank Tank and other "songs people sing in Broad-

casting House and think schools would like". Playing instruments is much more popular than singing: "If you're lucky you go out to play on instrument, but if you're unlucky you have to sing until you're hoarse".

Assembly over, work begins. "After prayers we get out our spelling books and dictionaries. We look up the spellings and put the meanings in our spelling books. After that we get out our English books and put the sentences in it. After play we get out our maths books. We do maths from Book 2 or Graded Arithmetic Book 2. After dinner we come in and have reading laboratory", reported a Manchester eight-year-old.

Many children seem to do solid basics, with perhaps one break for PE or singing, all Monday (and some made it clear there was nothing exceptional about Monday). For example, from Gerrards Cross: "We do English workbook then 30 minutes of Alpha and Beta. Then we have French then we carry on with Alpha and Beta. Then we usually do English which is something like Basic Course in English". Or, from Isleworth: "The timetable for the day is diary, English, mathematics, English and mathematics."

From West Glamorgan: "A table test, the Signpost, then an English test which is wrote on the blackboard. The test is like name three kinds of meat and six things at a railway station. Then break, then number. Number is sums. Then handwriting, we are all on page six, look two in our class. Then we do five a day, five a day is five easy questions. Then we do spelling. Each week we have some spellings and the next week we have a test".

'There's
one thing
I hate
and that's
doing
English'

"There's one thing I hate and that's doing English." In virtually every junior-age school, even ones with an interesting and varied curriculum, the children hated English. They were very sensible. Dozens told us that spelling and punctuation and handwriting are boring but essential (though they complained about the amount of copying out the essentials involve: "It makes my hand ache", said hundreds of children).

Their chief dislike was comprehension exercises. The phrase: "Just the same boring thing over and over again" kept recurring about a variety of English schemes. "My worst English is called Basic Course in English; it goes on and on", "English for Primary Schools; both boring and noisy". "I dislike 'SRA' because it's comprehension and we also do comprehension in Primary English". "The most boring and horrible subject is Effective Comprehension".

"I do not see what comprehension has to do with education, because all you have to do is answer questions", said one junior. "We have to get the same

continued overleaf

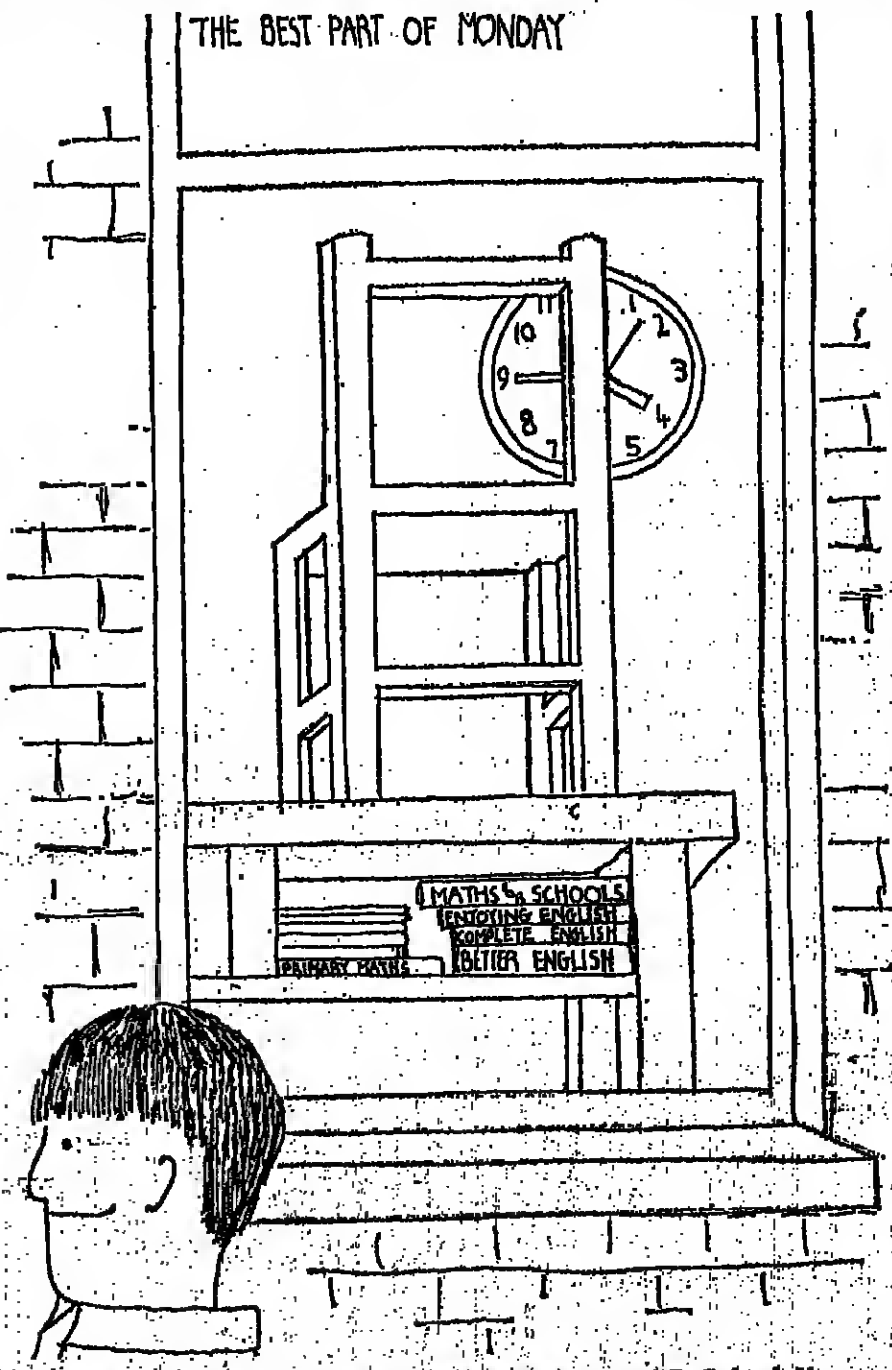


Illustration by Tim Francis, age 11, of Marlborough Middle School, Harrow.

features

continued from previous page answers, the whole class", complained another.

"Instead of having English, I wish we could write stories." A great many junior age children want to write more stories, and have more choice about the subjects they tackle. Some said they wrote no stories at all. Many also demanded more time for poems: "When we were younger we wrote lots of poems, but nowadays we do not write any poems at all". (Another popular branch of English is drama: virtually all children like it. "It is exciting and tells us a lot".)

"They like stories" because I love to think for myself. Where they did write stories, they often wanted more time to write them well. "So we can really let our imagination roll and finish with a good long story". "I love writing stories, but our teacher makes me mad because she tells you to write a story and then after two pages she tells you to finish it even though you're in the middle. I don't bother much in English any more and write at home instead", said a Merseyside girl. Children were obviously prepared to work hard on their own writing: "I had to do my Haiku about six times but at last I got it right".

'I learn very easily when I see and do at the same time'

Of course, some children dislike writing stories: "Creative writing is rubbish. I hate writing stories and get low marks for everything I do." Others find English exercises reassuring: "We do a thing called Read, Think and Write. I like that because I get a lot of Good's." Reading laboratories, in particular, have fans as well as enemies: "I like SRA because you have to listen to and read much more carefully to get 100 per cent, and I like trying to beat my own record".

What seems to be at issue is the lack of opportunities for the many 8 to 11s who prefer writing themselves to "answering questions out of books", and could perhaps improve their English just as much by working on their own writing as on English textbooks.

Compared to English, mathematics is lovely. Very few children hated mathematics, though those who positively liked it were in a minority. The message about the importance of mathematics for getting a good job has got across loud and clear: hundreds of children said something like: "When you leave school, to get a job, mathematics comes in very, very useful".

Some children, just like "normal" adding up sums—I could sit and do them all day. But many third- and fourth-year juniors called for "more interesting maths, instead of fractions and decimals all the time".

"We usually do Beta mathematics which involves lots of division and multiplication, but we rarely do much practical mathematics where we experiment by trial and error. I think we should do more

practical mathematics as it is likely to be remembered because it is more interesting." Beta is drastically boring. "We do SMP workcards. It can be very boring when we do things like subtraction, addition and multiplication. But themes like time, money, length, volume and capacity are my favourites and we will need them when we are cooking, working and shopping".

One simple improvement, suggested by several children, was to do mathematics in shorter bursts. "Because children lose concentration after a long period of time". Many children reported whole hours or more of basic arithmetic: "One hour 15 minutes of mathematics is rather unpleasant". And one 10-year-old from Port Talbot reported that: "Our teacher is very sensible and only puts four or five sums on the board at once. This means we won't get bored".

The sad thing is that almost all the things children want to do could be geared to improving basic English and mathematics. The most extraordinary result of the competition was the unanimity and conviction with which boys and girls aged eight to 11 called for a broader curriculum, with much more science, geography (or environmental science), history (or social studies), art, craft, woodwork, electronics, cooking and technology. Often these requests were prefaced: "Less English and more...".

They wanted, above all, more work which allowed them to think for themselves: "Doing it our way and not having to copy from a book". They wanted to design and make things, to experiment, and to engage in first-hand observation: "I learn very easily when I see and do at the same time". And the views of the children who felt deprived of this kind of work were reinforced by reports from the lucky minority whose schools provided it.

It would be impossible to exaggerate the enthusiasm for science, where it happens, and the strength of the demand for it, where it doesn't. Several children made comparisons with English and

mathematics. "There are more things to learn in science than in English", said a Leeds nine-year-old. "I like science because you learn things every minute, whereas with mathematics it is all revision", said a Brighton 10-year-old. Here are three examples of how children write about the science they do:

"Science is my favourite subject because you learn things yourself. At the moment we are doing experiments in friction, which is a lot of fun. We did experiments to see if weight affects friction, if different surfaces affect friction, or if wheels on ball bearings affect it."

'We do far more work at home than we do at school'

"I like experiments because you can find out all sorts of things you never knew before about the human body and lots more. We cut up a pig's heart. We all had to feel the heart, then we cut it up, and after that there were some holes in it so we could put our fingers in the holes."

"My favourite experiment was when we filled a beaker with water and put a thick piece of card over the top and pressed gently. I then turned the beaker upside down and I took my hand away and the card stayed where it was and the water did not come out. It was exciting because I thought the water would slosh into the bowl and it didn't."

Weighing caterpillars every day for a week, testing for air in a stone, electricity, astronomy, making butter—it is all, say the children, "brilliant fun". A few dislike science but they know why.

"Science is very boring because we don't do any experiments." "In science I would like to do more experiments and make working models so we can understand what we are talking about." "Science wouldn't be so boring if we could do the experiments ourselves."

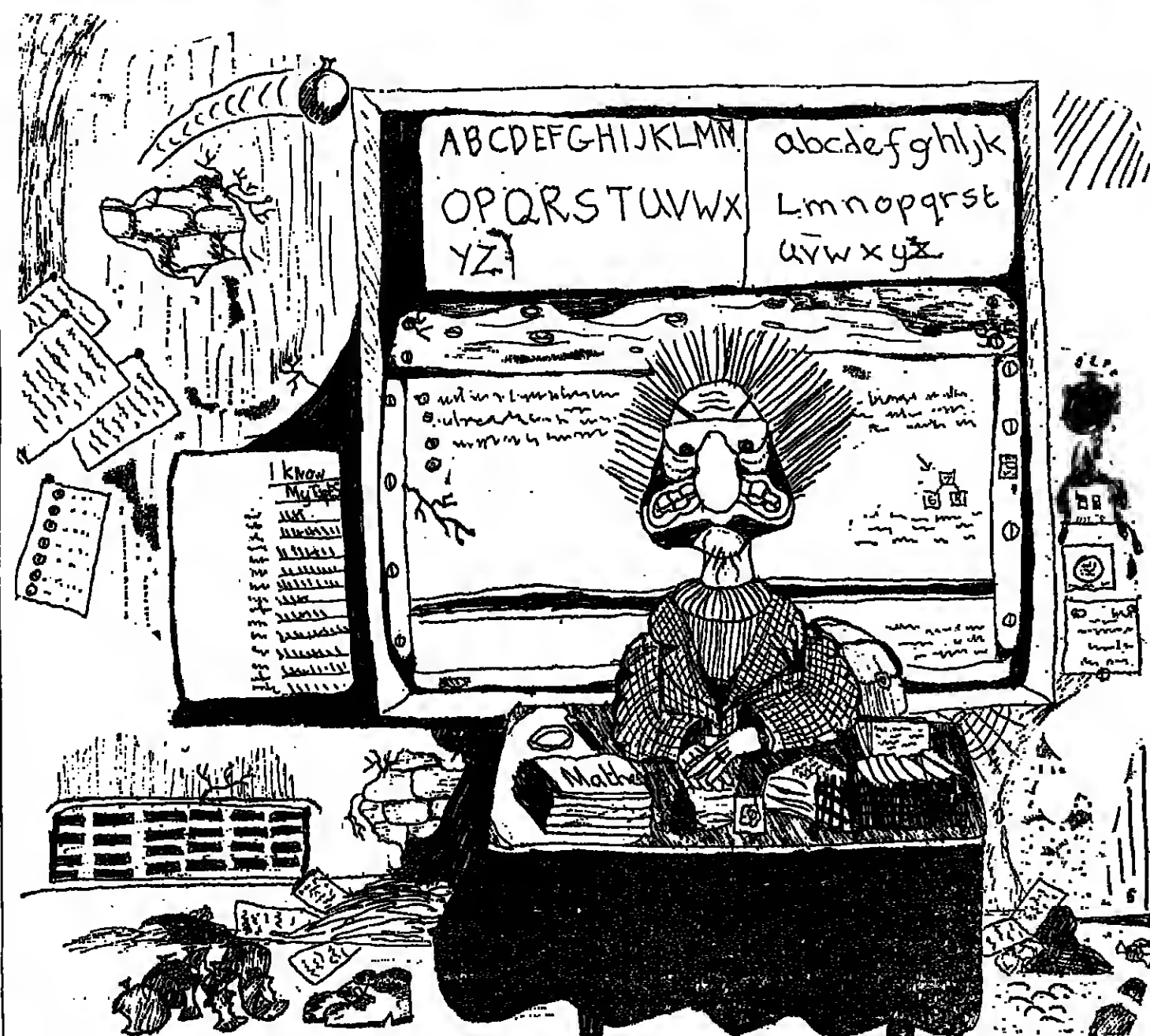
A number of boys and girls called for more practical technology: "I want to learn metal craft and how to change a plug, but instead we are learning how God flooded the earth." There was considerable demand for work about computers, preferably with some access to real terminals: "When we are grown up, we will use them more than grown-ups do nowadays".

Many children thought it would be a good idea to learn foreign languages. But the views of children who did learn French were mixed. Active French teaching, using drama and songs and games (as found mainly in middle schools), was popular. Traditional French teaching (as found mainly in private prep schools and some suburban juniors) was much disliked: "Then the worst thing of all, we have to go to French 111".

After science, the most popular academic subjects were geography and history (often subsumed in the general Topic—not to everyone's liking). "I think we should have separate science, history and geography. I think we would learn much more". These subjects had two main attractions.

First, the children find them interesting. "I'm doing Roman Londonium, which is very interesting." "It's amazing to find out how many races of people invaded us." "We had to draw a map of the route we go to school. I enjoyed that very much. We did this because we were doing a topic on houses and how electricity gets to houses and water gets to houses." "I'm fascinated by the life of Egypt. Particularly about the judging of the dead in which jackal-headed Anubis weighed the hearts of the dead against the feather of truth."

The second attraction is that children can often work in their own way: "You don't have to do what the teacher says."



A pupil's eye view from Neil Cooper, age 9, of Christchurch School, Bristol.

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"I learn a lot more by doing my own research." Where the children have less freedom, and work from dictated notes or from one textbook, enthusiasm noticeably wanes. "History, and endless illustration about Gauls." "In geography I find the lesson very uneventful because most of the time we copy from a book. I think we are not really being taught—but often we are not: "All they do is keep you busy when there's nothing to do".

The thing children seem to like most is some active involvement in the subject matter. "The humanities we do are really good because I like pretending there is a town and things happen to it, and it changes and other people don't like it so they write letters and complain." "Last week we imagined we were a letter being posted." "They tell you to imagine that you were a monk or a king in the olden days and write down all the rules you would make in a monastery or all the laws you would make for the country." At a prep school in Belfast, the Norman Conquest was in full swing, with Normans and Saxons producing rival newspapers.

One nearly universal demand was for more outings. Children went to great pains to explain it was a serious demand: "Some people think it is just looking at things, but you look and study them." "You find out a lot when you actually see things instead of reading or looking at pictures." A Hongkong girl said that "even when you have been living in a place for a long time it is always interesting to see things in groups and hear explanations".

Outings didn't have to be distant or expensive; one or two children listed all the interesting things they might study within walking distance of their school. One middle school class had simply walked down the road: "We drew lamp posts, telegraph poles, man holes and anything we could see in the street. I drew the inside of a lamp post showing the clock mechanism, as its cover was missing. I looked at different types of God-flooded the earth." There was considerable demand for work about computers, preferably with some access to real terminals: "When we are grown up, we will use them more than grown-ups do nowadays".

One child did ask for more outings because he felt "closed-in" in ordinary lessons. The most closed-in children were the ones in private schools, who almost all complained that homework

stretched far into the night and into weekends. "We do more work at home than we do at school—if that happens, why do we have to pay so much?" asked one.

Games and PE are, of course, the traditional breakout, and very popular with most children (though a lot of girls were cross they were not allowed to play football: "We're tough enough, aren't we?"). Children also enjoy the relative freedom of art and craft, and want more time for it—but many were careful to say that they find art and craft serious work, not just a diversion. "I myself enjoy art and craft, not because you stop doing work, but because it is interesting".

In craft: "You end up with something good". A lot of children wanted more time to finish work to their satisfaction. But there was another important reason for liking art and craft: "I was creating by myself and no-one was helping me". A mixed course of craft, art, cooking, design and technology in a middle school was "a very interesting and individual subject for a child to express his/her thoughts". Where the teacher always dictated the subjects, art was less popular.

'We have to queue a long while to ask the teacher questions'

In some schools, the curriculum was enriched by a wide variety of out-of-school and dinner time clubs, and those were much appreciated. At a Luton junior school: "One of the good things in the activities we can do out of school hours. There is a chess club, a guitar club, a swimming club and a craft club." Even where children were simply allowed to stay in at dinner time, reading or working or helping in the



Drawing by Kris Taheri, age 11, Coleridge Junior School, Ilorisey.

library or bookshop, instead of all being herded into the bleak playgrounds (which attracted many descriptions and complaints) life was more civilized.

In some authorities, children were beginning to notice the shortage of books and resources: "We should have more books because we have to get into three and there is not much room to work if you are in the middle", said a Humber-side child. "There aren't enough books to copy out of in English so you have to share, which is awful if you are on different pages", said an Oldham 10-year-old. A Trafford infant class mourned the loss of a nursery assistant: "Most of all I want Miss Aspin to come back".

The single big improvement demanded by hundreds of children was to have smaller classes. Twenty seemed the magic number: dozens said something like: "There are 36 (39, 37, 32) children in our class. If there were about 20 everyone would get fair attention and work harder too". "In a large class you cannot ask the questions you want", said a Leeds boy. "We have to queue a long while to ask the teacher questions", reported an Essex infant.

There is no space here to go into the fascinating detail—about dinners (sendwich rooms getting very overcrowded), playground games (British Bulldog the current favourite), school buildings (the pleasures and drawbacks of open-plan), food-raising heads, discipline (amazingly

little comment). The main thrust of the entries was about learning, and how children believed they could learn more.

What the older primary children wanted was more interesting subject matter and less basics; more chances to try out their own ideas and study things at first hand; more choices about what they do and when they do it. There was nothing fancy about these requests: they recognized the importance of basics, but felt there was time to learn much more.

Very few were getting what they wanted. Most schools, on the children's evidence, have pretty rigid timetables, which do not allow for sustained work on one enterprise. Basics, practised in isolation rather than in the context of other work, take up many hours—even for older children who know they are pretty competent.

Work the children find interesting—humanities, science and environmental science, craft—happens once or twice a week if they are lucky. Work is individualized in the sense that individuals are on different pages of maths and English schemes. It is not tailored to individual likes, talents or aptitudes.

In the few schools where children are trusted (or feel trusted) to plan their own work and choose, up to a point, what they do and how long they spend on it, they responded with enthusiasm. A Moldonhall school with "target sheets" for the week's work; or a Stockton one with a "sticker system", where each child has to get through a planned amount of basics every week, but chooses when to do it; or schools, like one in Doncaster, where: "There is not just one kind of Monday. All Mondays are different"; are all very popular.

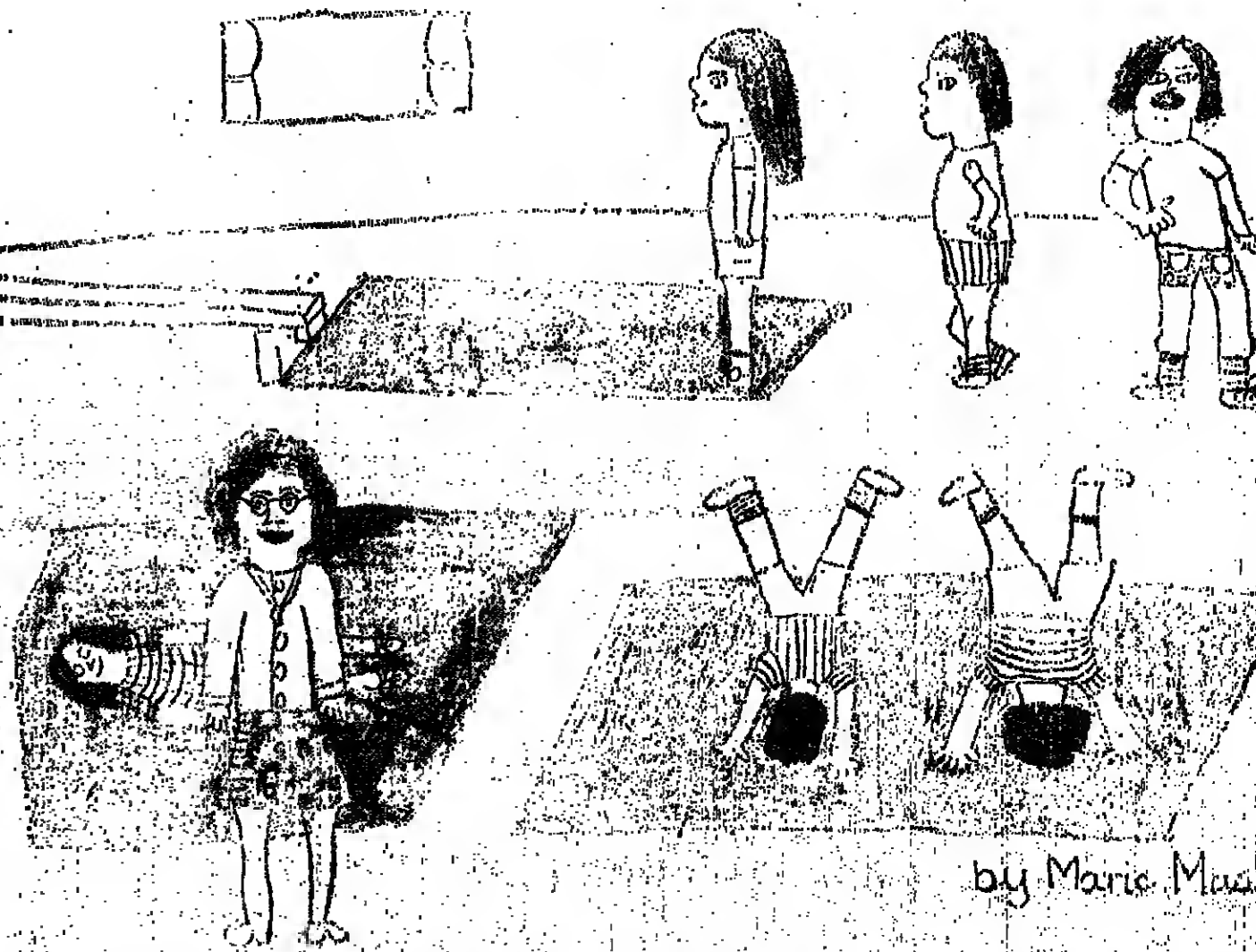
And in more traditional junior schools, where conventional academic subjects like history, geography and science were taught to a timetable, but with plenty of time given to them, and reasonably active teaching methods, children in obviously very mixed ability classes responded well.

These schools were rare birds among the 300-plus represented in the competition. Children in the others did not ask for anything very radical.

The best sort of Monday would be if we started with a time in which we could do anything we wanted (within reason). It would be lovely to be allowed to paint a picture, write a story, read a book or even do some extra maths."

"I know we have to learn basic subjects, but I would like a little more choice in how I spend my time. If a certain amount of work was set that had to be got through, and we were then free to spend time on whatever interested us most, I am sure we would all work harder knowing that when we finished we would be free to think for ourselves what we needed to do."

"Don't let it make you think I don't like school", said an eight-year-old. "In my old class we always did something different and exciting. We used to do history nearly every week and we did a lot of geography. We had a book for nature and science. We were always finding things out. We did a lot of maths on the board and I enjoyed nearly every minute of the day. I think you can learn much easier if you enjoy your work and go to school wondering what the day holds, instead of working up knowing what will happen every Monday and feeling like going back to sleep."



The PE lesson, by Maria Maskell, age 9, of Christ Church Junior School, Bradford-on-Avon, Wiltshire.

Catching a cult is always easier, as the song says about love, the second time around. Especially in the first time, the cult is one of those genuine, self-generating affairs, in which a few crazed enthusiasts find for themselves some unheralded B-figure and pass the word by jungle drums until it surfaces in Film Comment or Sight and Sound. (There are other sorts of cult, like that for *El Topo*, an expensive magazine that has into cult by divine miracle.) But the first time, the cult is only to select a party/campus cineaste. One or two film-makers have made the transition, after such a discovery, from cult to class, like Arlan De Palma progressing from *Sisters to Corrie*—and in De Palma's case perhaps, after the over-blowed disaster of *The Fury*, quickly back to cult again. But for many, the cult dies and always remains there, even if it is a cult which gradually everybody joins.

This seems to be the case with many others. Take Hooper ("The Texas Chini-Su Massacre"), John Carpenter (*Assault on Precinct 13*), David Cronenberg (*Rabid*) and George A. Romero (*Night of the Living Dead*). These are the kind of straight-ahead gore movies (mostly horror), all of them have achieved a sort of underground fame, and all of them have surfaced to serious critical examination and approval without bringing about a corresponding leap to the top of the box office (see the back wall); it does often seem that extremist imaginations of this order go haywire and dissipate themselves when allowed to play with a big budget, instead of having to function on a shoestring.

It must be admitted also that there is frequently a fatal air of special allowances in highbrow appreciation of cult movies: imagining under the shock of finding any movie so outrageous that it is "unfilmable" like *Assault on Precinct 13*, "a real masterpiece," or, of depicting a movie as "a declaration of a masterpiece, or, difficultly put, as our appreciating-popular-culture under examination what the kids are going for faces we are apprehending the delirium of quite dreadful films like *John Carpenter's* *Night of the Living Dead*." Hollywood,

And sometimes we mistake, klitch for cult. *Blackout* is as good a case as the *Antichrist* or *Wilder* Horror, for a depressing example of today's commercial director, Stanley Rosenberg, trying to climb on to the Exorcist bandwagon before it rolls to a complete halt. It was acclaimed as a model of the old-style horror film by critics who would never have dreamed of going to see an old-style horror film to find out what they were all about. Real aficionados merely yawned and rejected it out of hand. But at least we, the critics and the public, have recently had the chance (well, a sort of a kind of a chance) to catch

top with a couple of examples of the radio singing in the shape of the latest films by two of our four figures. David Cronenberg's *The Fly*, recently playing at a couple of the best London theatres, is a horror film that has a remarkably zombie-like character, the Queen of the Dead, which had what seems to have been its first noticeable showing in Britain at the cinema in the Midlands last month.

Then *The Bird* one might feel—slightly out of place. Cronenberg is going respectable. Only a little bit of course, but this film, made in Canada, is a thriller, a horror, a suspense, a movie regarding cat, head of the Old Man and Camille Sagar, and more or less inclusion in the film, rather than *Robo* or *The Bird*.

sic Murders. It is another of those devil-children stories, this time decked out with a lot of pseudo-psychological claptrap about the possibility of quasi-ectoplastic "births" induced by sheer frustrated rage. Of course a rape of a child is part of the genre, replete as it is with mad scientists and obsessed victims, but here we really get far too much insistence on it and far too little of the outrageous, iconoclastic humour which has darkened Cronenberg's lightest potches in the past. On the other hand, there is no doubt that Cronenberg can be a superb, stop-to-the-think filmmaker when the occasion arises, and some of the scenes, notably the opening demonstration of Dr. Raglan's controversial therapeutic techniques and the hero's visit to an ex-patient of Raglan's who claims that Raglan's therapy has given him cancer, are as gripping and wild as anything in the series. But the more you think about it, the more commercial respectability is all too easy away.

Zombies is more interesting, just as Romero is likely a more interesting filmmaker. With his first great cult success, *Night of the Living Dead*, it was possible to wonder if it was the end of a career in the world of happy accidents. The idea of having his zombies grotesquely gobbling the entrails of the living played by little old ladies in tennis shoes and such other almost painfully ordinary suburbaners as he could coach into action was a brilliantly imaginative stroke—or was it just something forced on him by a minimal budget? Happily, more extended acquaintance with Romero's work and his spurs suggests the latter reading.

days after the television screening of *Zombies* the Scala patrons had the intriguing idea of programming together *Night of the Living Dead*, made in 1968, and Edward L. Cahn's *Invisible Invaders* (1959), which has recently been claimed as a prime source. Undeniably there are obvious points of contact in the treatment of the "living dead", and possibly the same sub-text of comment on the state of the American society. But Romero is so much more gifted in what he does with the material that finally there is no comparison, except in so far as it reassures us that his films are shaped by talent much more than by chance.

Zombies, after a 10-year gap, picks up the threads of *Night of the Living Dead* in what is apparently intended to be the middle panel of a triptych (In the third they get to the White House). Here again Romero seems to be taking himself, or at any rate his ideas rather than his characters, to the limit. Most of the action takes place in a deserted shopping mall where four survivors from the diminishing race of the living hold up against the attacks of the individually rather pathetic but numerically overwhelming undead who are still ransacking the American countryside in some pathetic last-ditch effort to survive. Empty aisles of the supermarket are abandoned to the attentions of those who must cling to survive, clearly—perhaps too clearly—reinforce the points about consumer society and remind us that the film does have an allegorical intent as well as being on the most literal level a hard-hitting shocker.

The balance is half this time, if precariously, to the side of the living. Romero's

on a Puerto Rican ghetto) and the sad (where a human, if not very humane, motorist is killed on the highway) are very well staged, and some of the quieter moments in between show that Romero, however much he may say he sympathizes with his zombies, symbols of the world's oppressed, lives in fact under a human and humane sky. In the urban jungle and in the ghettos, such as this, not his cautious messages, whatever they may be, which give Romero's films a density light on of the quietest exploitation cut. *Night of the Living Dead* still looks—looks indeed may than the urban jungle and *Zombies* is a worthy companion piece.

Coincidentally with these testimonials to the continuing vitality of the horror-film genre, appears the first book to date on the subject — and certainly the most comprehensive, in terms of films seen, digested and commented upon. This is *curious*, in that the author of *Coligari's Children: The Film as Tale of Terror* (Oxford University Press £8.95) is no mad young Time-Out-reading devotee of the Electric and the Seal: S. S. P. K. On the contrary, he is a professor of German Studies in the Literature at Oxford University. Nonetheless, he seems to have seen everything and to retain an enviable ability to enjoy almost anything on its own terms, from self-proclaiming trash to arty would-be aggrandisements of the horror film. He is undeniable classics of the film — *Dracula* and *Frankenstein* — to a laudible preference for Jean Epstein's *Foll of the House of Usher* over "a wilderness of Germans", but the Germans he can still appreciate, too.

It is endeavoring to find a crime-who can use "nauseating" of a film. Paul Morrissey's *Kiss for Frank* has been called "dispassionately, without any appreciable derogatory connotation," with, indeed, Professor Prawer's only visible hang-up is with anything involving children; he advocates censorship only to "protect children" from the kind of violently sensational horror film they would never be able to see anyway; and suddenly essetys with no other justification than blown emotional reaction, that, there, like *Life's Alive!* or *The Omega Code*, present children as agents of their own desires, are "very close to the center beyond which the 'cathartic' theory of violence in films ceases to operate." This is perhaps no more nor less reasonable than assuming that people will come home from *The Birds* and start battering their budgies.

But otherwise he pursues his argument with admirable vigor and clarity, throughout which the author's burdened, limp buff mimeses to follow him (for fear of boredom if nothing else), illustrating with parallels from philosophy, psychology, theology, history and literature, revealing a kind of that patronage with which most visiting intellectuals regard the popular cinema: "for all the crude and melodramatic and morally questionable forms, the cinema is the only art form that has the power of something true and important, and offers us encounters with hidden aspects of ourselves and our world which we should not be too quick to dismiss."

Norman Stone on a week's television

The week's viewing was dominated, for me, by Eastern Europeans, though I saw very few of them in their households. Ruth Prover Jablonska was born of Polish-Jewish parents in Cologne, and came to this country as a schoolgirl. She married an Indian architect, and writes novels and films (*Shakespeare Wallah* was her first) showing the clash of cultures. Her own voice, though dominated by an English accent, seems to be a strange mixture of English (I could not work out the region), Indian-English and very slightly, German accents. She was inter-

viewed on Sunday night (BBC 2) and on Saturday night (BBC 2) there was a showing of her film, *Autobiography of a Princess*. As Marx might wittily have remarked, the upper classes are like a sack of potatoes, coming in all shapes and sizes but all much the same underneath. In *Autobiography of a Princess*, a Maharajah's daughter, living in a Notting Hill flat, entertained (it was an annual occasion) the elderly English family tutor to a nostalgic home-film show. The princess, a blonde, slightly blond upper-class niece. We moved to a smaller palace," she said, and there came on the screen a building about the size of the Albert



Ruth Preyer Thibault

excellent shots of a bogus Swami in action—a hilarious one of him playing table-tennis with an acolyte. Ruth Praver Jhabvala studies and extracts the best from cultures in clash.

programme on Thursday night. TV Two said it features the new show "People's Hospital Number Six", where severed limbs are knitted together again. There were shots of the doctors performing improving callisthenics to what sounded like an orientalized *William Tell* overture; then we were told in all seriousness that the operation works in 32.6 per cent of cases (in the other 67.4 per cent the limb point extrudence in statistics is almost always a sign that lies are being told) while a doctor with

good English (and no doubt a very deep embarrassment) had to explain that the doctors were inspired by the Thoughts of the Chairman on the subject of integration. It was all very bogus.

One casualty of such regines survived to tell the tale to Bernard Levin on Saturday night (BBC 2). Vladimir Alexandrovich was well managed, and retold the story of his persecution by the authorities, from his schooldays onward. He was allowed to make some very good points: for instance, he rejected any idea that tyrannical, inhumane Communism was simply an outcrop of the mid 20th-century system, because much the same kind of tyrannical regime had been produced by Communism in other countries with different his-

Norman Stone is a fellow of Trinity College, Cambridge.

Philip Midgley on Victor Pasmore

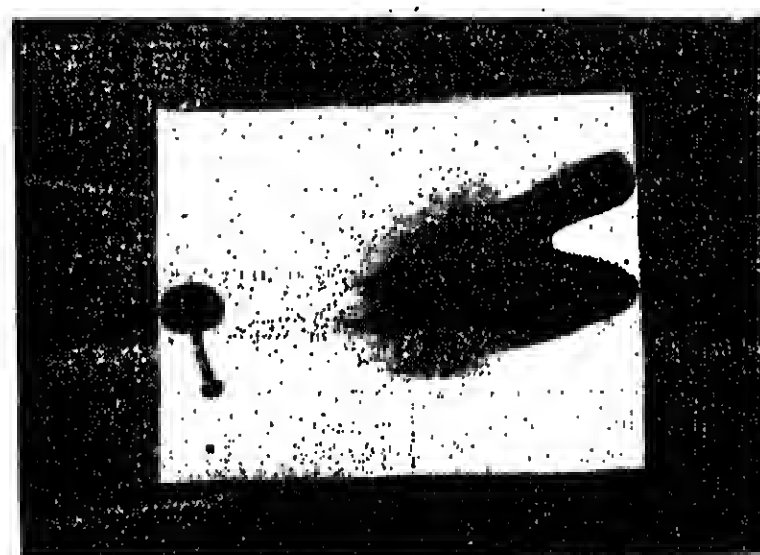
To many people abstract painting is still a coded message, the meaning of which is withheld from them, partly by deliberate mystification on the part of critics and artists themselves and partly through a failure of education to make accessible this dominant mode of twentieth-century expression.

Victor Pasmore, however, has felt an obligation throughout his career to explain how he arrived at abstraction from his early cubist and surrealist paintings. He has done this both as an articulate theoretician and a teacher. The Arts Council exhibition currently touring the North and Midlands on one hand, and the Tate Gallery's *Accademy in the autumn* is a small but carefully chosen show designed to reveal to the unprepared visitor how Pasmore achieved the transition from the cubist to the abstract. The mature early works like "Parisiensis" (1935-36) (in fact the interior of Bertorello in Charlotte Street) and "Hilltop Playing on the Banks of the River," (1936) through the cubist experiments of the fifties to the austere and cerebral constructivism of the sixties end as an abstraction in white on black in 1966.

What is so impressive about Pasmore's work when seen in a chronological sequence is the coherence of its evolution, the themes established in the pre-1940s and the more complex and varied a river contempoized by the cascade interruptions of poems, posters and trees made richer by soft clusters of leaves amongst eddied patches of grass, reappearing in the later abstract works already noted for originality and subtlety, but retaining an organic character. An illuminating comment in this metamorphosis is offered by "The Hanging Gardens of Hammermith No 3" of 1948: "the passage of a music, foretold between stilled cloudlike forms and a taut network of energetic lines."

Pasmore was finally encouraged to abandon naturalism by an exhibition of the work of Metissia and Picasso at the Victoria and Albert in 1945. It was at this stage of his career that he determined to compose pictures with formal elements

There are three projects available for the summer term from the Young Vic Education and Community service, still going strong despite fears earlier in the year that funds would be short. Between May 6 and June 6 Decisions are designed for third and fourth year students.



The Dream of Hieronymus Bosch, 197

which in themselves had no descriptive qualities. In the mid-fifties desiring to make a clean break with images derived from observed nature, he began to construct reliefs helped by the artist Alvaro Casanovi. Bledermann who had begun constructing reliefs since 1936, Pasmora utilized machine-age materials such as plastic, aluminium and plywood. Materials alien to nature, by Casanovi's work he was familiar with. This logical step towards the manipulation of three-dimensional forms that are purely abstract was a further step in his intention to create laws of harmony, independent of visual nature, from within himself. In "Relief in white, black, maroon and indigo" of 1957, he is reminded of the structural principles inherent in nature, the balanced recalcitrant forms being grouped around a central axis or axis such like the

construction of the new building. The foreman, 15/7/57, Wevra, said that the men convicted were to have far-reaching consequences both in the reform of teaching methods in art schools and in architectural education. In 1957 he was appointed Master of Painting at King's College, Durham, where he established the Basic Form Course with Richard Hamilton. This provided a permanent foundation for emerging designers and painters alike. Pasmore was also given the opportunity to develop his ideas in planning and architecture. New Town where

intermediate treatment centres, looks at the lives of three teenagers, their conflicts, and relationships. Members of the audience will be invited to make up the characters and possibly improvise with them. Frodo, June 16 to July 18 Pow. Wow, the well-known TIE programme for juniors about Red Indian culture, will be available on the radio on June 23 and 24.

Hilary Finch

Bernadette (of Lourdes) visited Brent (Landon Borough) for one evening last week. It was the world premiere of Malcolm Williamson's Fifth Symphony, subtitled *Agnere*. Inspired by Lourdes and recalling Bernadette's own name for the Annunciation.

Nor surprisingly, considering the youthfulness of its subject, and the composer's wide experience, with youth music making it was performed by the Great Youth Symphony Orchestra, the crème de la crème of the borough's many young musical bands. The commission was in large part due to the laudatious and hard work of the indefatigable Muriel Blackwell (the orchestra's founder, first conductor, and now a music and drama fund from the Kilburn Grammar School Old Boys Association—and there are ideas for more commissions to come). Brent should be closely watched for its developing links between contemporary composers and school children: Muriel Blackwell is an expert and composer in the area of youth and community music.

As for the concert, the orchestra was on generally good form—there were some untidy tempi and some rhythmic slackness here and there, but also lush playing from the lower strings and some vallent brass. John Michael East, conducting, echoed the young players through an ambitious programme of Handel's *Fireworks*, Tchaikovsky's *Romeo and Juliet* and Elgar's *Wand of Youth* in which they were stretched to their limits.

As for the 25-minute symphony, it was atmospheric, yes; it was perfectly written for the abilities of its players; but it lacked a voice—and consequently the power to move. The unvaried quintuplet note, though overlaid with polyrhythmic patterns, became apocalyptic as it bore long, with insufficient sense of tension and release, as there was too little idiomatic musical writing. Lourdes—she obviously worked its spell on Marcel Williams on; but musical magic has to be more cunningly woven work their magic.

Andrew Watkinson, Louise Williams, Garfield Jackson and Devian Waterman are young musical newbies of the first order. As members of the Endellion Quartet, formed just over a year ago, they won the second prize at last year's Fortieth International Spring Music Competition, and the first prize in the National String Quartet competition. At the GLAA Young Musicians' Concert earlier this year they gave an exquisite performance of the Debussy Quartet, and the returned to the Purcell Room in

Monday, almost exactly a year after their Portsmouth launch, for a full debut programme of Mozart, Bartok and Beethoven.

They already possess two of the most important negotiating set-
no means ubiquitous—prerequisites
for fine quartet playing: first-rate
solo performers (Andrew Watkinson
wins the Beethoven prize in the
1976 Carlsplatz Competition and
David Willmott, with the Royal
Academy and Juilliard Orchestras)
and quite astonishing sense in
support. If the best quartet playing
is like an intimate conversation
then the Endellinay may more than
make up for its most, by now
established weakness: not to work
up, so every nuance is registered,
shared and very visibly enjoyed.
The energy that is generated for
this lively empathy vibrates through
their music and communicates itself
to the audience, whether in the tens
of stillness of a slow movement or the
barbolic power of, for instance, the
Bartok Second Quartet allegro. In
anything, the energy comes
down to earth, near overkill, at
times—there were some over-
fraught, rough-hewn passages in the
Beethoven Quartet in B flat (op 71)
But they play dangerously and
propose to take the sort of risks
that can liberate, and not
quite new and fresh in the music
on the way.

The Cornish village of Endellion, with its festival, gave this quartet its name; but travelling Greece recently, they discovered that their name is Greek, meaning "the four who sing." It is such brilliance and precocity in many ways perched on a knife edge. One can only hope they will stay wisely: and pace their careers. Their future holdings include a lecture, a lecture tour, a British Airlines, Dartington, Amsterdam, and Scotland, and Sle Michael Tippet's promotional representative is anxious for them to perform as completely. Throat quartet, it is filling up; catch them if you can.

The opening of the new Ironbridge-Gorge Youth Hostel with Field Study facilities provides the ideal opportunity for educational parties to visit some of Britain's most impressive industrial monuments.

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arts

Good, bad, ugly

Peter Fanning at the
National Student Drama Festival

The twenty-fifth Student Drama Festival was launched on a wave of expectation. Round-the-clock workshops, lectures and performances ranged from Coarse Acting to the Popo's dramatic works, and though Timothy West in his jubilee speech bemoaned the state of contemporary theatre, hopes ran high for the festival's second night new plays and barely one hour revival.

Hopes were dashed by the sheer naivety of so much of the writing, but one struck to it, like a compulsive gambler, certain that one day his luck will change.

And the tide did change. In the Nuffield Theatre a new play *Potter's Wheel* by Shuan Prendergast was presented by Bretton Hall College, Wakefield. Quite the most professional show in terms of acting, staging and design, it is set in the north too distant future; the action takes place in a centre for internment into which Lily Potter is thrust. Outside, a world of civil strife becomes more and more remote beneath a blanket of snow; inside, fragments of civilisation live on in old-fashioned techniques.

The prisoner is subjected to well-established inquisitorial techniques. Beating degradation gives way to more sinister means of disorientation. "Freedom," wrote Orwell "is the right to say that 2 and 2 make 5." In the *Big Brother*, the Controller breaks their victim down into a fog of doublethink. Truth and illusion merge into a whiteout of "cruel wind and heartless snow." Potter's Wheel is a wheel of fire where the pot is broken and the clay refashioned.

Bretton Hall certainly excelled themselves. Their production of Kafka's *Lost Request* was a clean piece of visual theatre with echoes of Strindberg and Edward Munch. Cheron Bryson was "K", an androgynous clown, trapped by the agonized dislocation of man from

follow man. A chorus of four played outside voices and the fragmented personality of "K". We could have done with more Kafka and less dislocation, but the chorus work and movement were polished and inventive.

Elsewhere the art of invention was frequently tried and often winning. There were many funny lines and a lot of wit, coupled with a tendency to overwrite; to be satisfied with revue-style gags to the detriment of shape and coherence. The Sod, the Mad and the Somewhat Short (Glasgow University) was a case in point. It promised much—opening with a Frank Sinatra fantasy and moving on to show us a urbane family of fantasizers. Raftery and Pratt appear with Pinocchio's obscurity, but unlike Goldberg and McCann they fall to sort the family out. Raftery catches the Sinatra disease and Pratt gets shot by an Indian. A witty reversal; and had the acting been up to it, worth half an hour instead of 90 minutes. It fragmented into its own fragmentations at the seventh-minute Clint Eastwood impression.

The tendency to settle for sketches and monologues is there in *Privet Privet* (Farnham) and *Privet Privet* (Hedge, Angle). Farnham's award winning play (performed by the National Student Theatre Company). On the Nuffield stage it looked cleaner and more vulnerable than I lost saw it at the Almost Free. This lovely look of life in the privacy of the staffroom was given a nervously polished performance, but Miss Farnham's Jansonia catalogue of teachers ground into ashes by cinder trails, remaining a disturbing dig in the ribs. Marion Sumner's *Field* was the quintessential picture of frustrated epistimology.

Southampton staged a trivial play called *I was a Teenage Prot*. A situation comedy, where old friends meet new and middle classes meet the punks, it won plenty of laughs.



Martilo Muchon and Corole Copeland in "Great Expectations"

Diana Weir gave a battle-axe, por-Durham. The grotesque sight of St Eusebius perched on a brick in an Egyptian cave, kicking out like an Egyptian punk, kicking down the door before discovering the handle. But in spite of the energy, the acting was uneven, the comedy directionless and infantile. A great appearance by a real live porter highlighted the difference between life and cartoon.

Religion was the lynch pin of several productions including *Everyman* staged by Holloway College. But *The Story of Sister Holy Cross* (Trinity College, London) was a lockstep farce into the surreal. It evoked some startling images and made 30 minutes feel more like a fortnight.

Noourey Deunays by Peter Barnes was a huppler swoop at the holy and surreal (presented by Gray College,

the grotesque sight of St Eusebius perched on a brick in an Egyptian cave, kicking out like an Egyptian punk, kicking down the door before discovering the handle. But in spite of the energy, the acting was uneven, the comedy directionless and infantile. A great appearance by a real live porter highlighted the difference between life and cartoon.

Bathos is the staple fare ("You've got charisma as well as lunacy"). But the action starts only when St Prior arrives and claims the cave for his own. The ensuing dispute where each saint claims to have the ear of God is a lively satire on the ways of religion, crying "God for Tom and Dick!" as well as "God for Harry!" A match of flogellation and loquacity ends not surprisingly with the two saints beating hell out of each other. Beautifully lit and with excellent sound, this lively production would have poked more punch if the author had purchased a large blue pencil.

Georg Kaiser's *The Raft of the Medusa* (Thimble Theatre, Manchester) is an expressionistic fable. Thirteen children, whirled in a raft, abandon their Eden of innocence. Religious superstition weaves a web of fear that rises to a crescendo of guilt as the Scapagoat, the unlikely thirteenth, is slaughtered and the gates of Paradise close.

More self-consciously folksy than, say, *Lord of the Flies*, it requires much skill and sincerity. The fault lines can be seen in the portentous and it is a measure of the company's success that they managed to breathe not only life but such warmth and generosity into their performances.

Two notable adaptations provided some of the week's best work. The Royal Scottish Academy attempted comparison with the Shared Experience Company by performing *Great Expectations* without scenery or props. A versatile cast did well to maintain the momentum of Dickens's convoluted tale—although lack of focus at crucial points and an absence of chilling grotesquerie sometimes made it resemble a lengthy addition. But there always remained the pleasant sensation of being served up with a rattling good yarn, and Colio Courley was outstanding in each of his half a dozen parts.

Hull University's version of Steinbeck's *The Pearl* relied on movement and the superbly atmospheric music of Toby Fullett and Simon Clarke. A clean cut production of a very high standard in a medium that is all too often the Cluedo of theatre.

Finally, women's rights got an airing in David Edgar's *Two Kinds of Angel* (Glasgow) and Tina by Michael Weller (All Saints College, Middlesbrough). The former is undoubtedly the better play and received a fine performance from Hilary Young. The latter is a very student Rose. Tina was competent and dull; a succession of sketches for a versatile comedian, cranking moral nits with a sleighhammer.

Highlights from the Festival can be seen at the Old Vic Theatre until May 10. Box office: 01-228 7616.

Tempest in a teacup

Nicholas Wapshott on the films of Derek Jarman

Of all British independent film directors, Derek Jarman is probably the most successful. He has made only three features, all financed outside of major companies and each of them has been commercially successful and distributed widely. He is one of the few independent film makers who could, with reasonably little difficulty, raise money to make his next film.

This week sees the release of his third film, *The Tempest* (Screen on the Hill, Bateas Park) a flamboyant version of Shakespeare's most difficult text, which betrays his roots. It looks and feels like a film by Ken Russell, that extravagant compulsive biographer of composers. Jarman owes his knowledge of and passion for film to Russell.

As an out-of-work art designer, who had earned a fair reputation for his sets for Sir Frederick Ashton's *The Jazzy Calender* at Covent Garden, he met by chance one of Russell's assistants and before long was pillaging books of architectural history to create a medieval London for Russell's *The Devils*. Russell liked his work enough to hire him for *Savage Messiah*, then Jarman was asked to direct the most difficult text, which betrays his roots. It looks and feels like a film by Ken Russell, that extravagant compulsive biographer of composers. Jarman owes his knowledge of and passion for film to Russell.

The money he earned from the two films gave him a breathing space in which he made short films of his own, little more than home movies, which he showed to small, hand-picked audiences. This experience, in turn, fed his first feature, a seemingly mad idea put into practice with money raised by James Whaley. He filmed the life of Saint Sebastian in Sardinia.

The largely amateur cast of *Sebastian* were chosen for their own reasons. Jarman's first film was dressed as a self-portrait of a man in a red robe, totally in Latin, intentionally sensual, it opened to mild praise from the press and, without explanation, was accepted as the official British entry to the Cannes Film

Festival. There it caused a walk-out, more sensation, press publicity and notoriety. A small, successful cult film, shown in fringe, independent cinemas to large, enthusiastic audiences. It became the homosexual film and Jarman began to gain a following among young, single, rebellious, sexually ambivalent Londoners. This following was consolidated and expanded by his second feature, an alternative celebration of the Queen's jubilee.

Jarman's jubilee was founded in the street theatre of London's punks. He had wanted to harness and praise their rootless energy. The film lurches between the vicious, independent times of Elizabeth I and the comic world of London's punks. In the reign of Elizabeth II. Although apparently pleasing nobody, neither the punks nor the cost, it played to good houses and was widely booked for the Institute's chain of regional film theatres.

In contrast to *Sebastian* and *Jubilee*, Jarman's *The Tempest* seems conventional. It is a colourful and imaginative rendition of a most fantastic play, therefore many of the more outrageous ideas might be argued to be in the spirit of Shakespeare's intention. Jarman's wish, he says, was to make the play accessible to audiences who would not normally see Shakespeare, or those who had been prejudiced against Shakespeare at school. He is doubtful whether this aim will be realized. For all the dress-up, the graffiti, the dweres and clown costumes, the text is largely untouched and so still ambiguous and impenetrable to the modern viewer. What the film does prove, however, is Jarman's skill at film making and his debt to Russell.

The penultimate scene, where hopping robs of sailors give the camera the glad eye while a huge, black eagle, singing story

Yanther, presides over the wedding between Miranda and Ferdinando, is a copy of Hollywood stuff, on brush that it is only the scale of the vulgarly which carries it. But somehow it works.

Of all the small band of British independent directors who emerged during the latter half of the seventies, Jarman is the only one who deserves his reputation for the last great wave of British film making in the sixties. For him to continue to work without the resources of the large film production companies is remarkable, almost foolhardy.

And the results he achieves within small budgets demonstrate an enviable capacity for efficient, economic organization. This quality alone must make Jarman a most attractive proposition to the legitimate industry. He also has a commitment to world in Britain and is uncompromised by the prevailing trend in American films which has seduced so many other young British directors.

Jarman is not alone in having this non-mainstream bias. Others, such as Chris Paul, who made the comedy *Radio On* from the examples of Wim Wenders, have maintained a European thread to their film making, even though their inspiration was in turn provoked by American culture. And someone like Pete Greenaway, who must surely soon attract some wider appreciation of his work, is apparently self-generating with no acknowledged or perceptible roots.

Midsummer madness

John James

Twelfth Night.
The RSC at the Aldwych Theatre.

Twelfth Night is subtitled "Or, What You Will". Terry Hands seems to have taken that as the basis for his production. It appears that this beautiful, disturbing play worked no magic on him: how else to explain the sorry mess he has made of it?

As director he must take responsibility for the production as a whole. So the distortions of the verse, the nonsensical treatment of action and character, miscasting, designs that work against the play and doleful dirges that suit a requiem better than a dark comedy of misplaced love are all faults to be laid at his door.

Who else determined the novelty-at-all-costs approach to speaking the text which robs it of meaning as come plots and of poetry through-out?

Who else sanctioned the cast-

ling of a toll, lantern-jawed, ungainly, broken-nosed actress, as Olivia to play opposite a small, sweetly feminine, piping Viola and a Toby Belch of such massive girth that he must needs sit at almost every entrance, can fight up further than drawing and raising his sword and is so short of breath that his repartee lumbers from one mistimed cue to another?

Feste left on stage to observe every twist of the disguised plot; Moria's threat of turning "out of doors" misfires since the whole play is set in the open air. Malvolio in prison is merely an echoing voice; Orsino asks after and ends for Feste who is sitting at his heels. John Napier's unisporable, ootling raducas fly to a few potted trees, resembling Feste to plant plastic daffodils to change winter into spring. Hardly a speech goes by without explanatory dumb-show underlining its meaning. There is no sense of person, place, or dramatic unity. The wonder is that Shakespeare's lovely play survives at all; which it does—just.

Artists and schools

The appointment of Arts Education Organizers, to be funded jointly by local education authorities and Regional Arts Associations, is one of the likely recommendations of a forthcoming report by the Arts Council of Great Britain. The report, prepared by Irene MacDonald, the Arts Council's Education Liaison Officer, is the outcome of the national conference on Professional Arts and Schools held last month in Cambridge (reported in *The TES* April 11). It will include the full text of addresses by Professor David Aspin of Kings College, by Sir Roy Shawcross, by individual artists and companies involved in educational initiatives, including Adriano Mitchell and Ballar Rambert.

The rich proliferation of contacts between artists and schools is a striking feature of current art activity. One of the problems to date, has been in getting reliable information of the enormous variety of existing work. Irene MacDonald's concise survey, for the Cambridge Conference, of the whole range of present activities—in literature, music, visual arts, drama and dance—is now also available from the Arts Council at 15 Piccadilly, W1V 0AU. Both publications will make valuable reading for all those with an interest or involvement in these significant initiatives in both the arts and education.

Ken Robinson

books

To the promised land

Harry Rée on the quiet revolution in education

Outcomes of Education. Edited by Tyrrell Burgess and Elizabeth Adams. Macmillan Education 1995. 333 27800 3.

Here for the first time we have not only a well mounted attack on the present blight which defile English education, nor public examination system; more important we are offered a positive strategy in order to replace it with a beneficial alternative. Burgess and Adams have come up with proposals for measuring and validating the *Outcomes of Education* for every 16-year-old, by a method which encourages self confidence and a sense of responsibility in place of the stultification and child-like paralysis which our present methods increasingly tend to induce.

For more than half a century, philosophers like A. N. Whitehead, radical inspectors like Edmond Holmes, administrators of genius like Henry Morris, a whole line of government reports (Spens, Norwood, Crowthier, Beale) and most recently the current army of HMI (who could hardly be called radical), have inveighed against the malign influence of traditional examinations, and against the excessive importance we attach to them. But how ineffective these opinion-formers have been; powerless, all of them, to prevent schools training their pupils to guile around unethically in the comeries of knowledge in order to dig up as many light grades as they can, so that they can show them, like medals for education, to parents, employers or admissions tutors.

Schools and teachers have mooly responded to such pressures, some have even gained a reputation for becoming they have become quite good at laying thin layers of knowledge on the minds of well-drugged children, and training them to peel these off at the appropriate moment and hand them over, neatly laid out and lured, to waiting examiners.

The editors are the authors of the first and last chapters. They open by presenting their case against such malpractices, against what they call *The Prisoner's Inequity*. They are followed by a well chosen team of witnesses, all of whom have had experience of operating, or of studying, new forms of assessment which demand new modes of learning and teaching. With these statements as evidence, the editors are ready, in

their final chapter, to make practical proposals for reform.

They start the book in fact with their key witness, who probably is the most influential and respected figure in examination politics today, John Tomlinson, chairman of the Schools Council. In a far from audacious preface he lends open support to their case, which, he says "seems to me to be unanswerable". Their own opening chapter presents an admirable short critique of the existing system. They remind us of the baneful influence it has on people's concept of what Education really is. This is especially to be seen in otherwise intelligent members of the establishment who have done well out of their scholarships or "good degrees". (There may, indeed, be many of these reading this review and striving to disagree with its conclusions.)

For it goes almost unnoticed that traditional examinations and their "passport" effects, induce what might be called a cycle of misunderstanding. This takes the form of a conviction that working for examinations is Education. And this conviction is passed on, like a baton in a relay race, from generation to generation, and it will take a lot of persuasion to get the next generation to drop it at the take-over.

The 11 contributors who follow, describe and comment on a wide variety of alternative assessment procedures already operating or proposed. Don Tansbury describes his *Record of Personal Achievement*; Elsa Davies shows how an open system of learning, teaching and assessment can operate in a primary school; Colin Fletcher introduces the still developing Sutton Centre Profile; Patricia Dronoff describes the notorious procedure for the Pupil Profile system, which has been worked out by a joint commission of Scottish Heads and the Scottish Council for Research in Education.

In a useful chapter Guy Neave reveals new developments in Norway, Sweden, Denmark and even France. We know far too little about what is going on abroad. Many European countries are facing the same problems as we are: industrial and social upheavals, increased leisure or unemployment, the need for retraining and the development of community and permanent education. These and other considerations have led our contributors to do some radical rethinking of the whole educational process, and in particular about the assessment process. Neave informs us that the Swedes have abolished school leaving examinations, and Norway plans to follow suit.

The final chapter by Burgess and Adams outlines their proposal for the establishment here of a national system of school-based assessment. It is impossible not to be impressed by the care, thought and vision that have gone into the framing of this scheme, and to the compilation of this book. It envisages a quiet and much needed revolution based on common sense, good will and intelligence, and it brings schooling into step with the demands of tomorrow. As Colin Fletcher in his essay so memorably writes, "Once adults and children can work together in a business of learning, education has moved from a childhood activity to being a part of everyday life". It is the vision of a Promised Land that is offered by *Outcomes of Education*.

It owes much to the experience of those involved in the School for Independent Study, begun by Tyrrell Burgess at the North East London Polytechnic, and now headed by John Stephenson who is one of the team of witnesses in this book, and who gives readers a useful description of the workings of that centre.

Adapted for schools, the process begins at the end of the third year at school. At this point all students make a full summary of their current skills, competences and attainments along with their interests and purposes. Then they look forward to foresee how these will develop in two years' time, and what sort of people they think they will become. The two-year time-span is then filled by plans for a variety of educational activities, inside and possibly outside the school. The plan, after discussion with a tutor, is then seen, discussed and signed by parents.

The students are from then on responsible for recording their own work and progress. In detail, each week, these reports are presented with examples of good work done, in a special folder. The tutor keeps in regular touch with the student, offering encouragement, advice and suggestions. New departures may be made after the first year, and at the end of the second year a statement is drawn up by the students, showing their achievements and their attributes, evidence for which is available in the folder.

Burgess and Adams are well aware of the need for such a process and its outcome to be validated and accredited, and for this they propose a workable system. It requires responsible people outside the school, but interested in it, to compare with pupils and teachers inside, in a way that can only be to the advantage of all. But what is more, it does away with the misleading competitive race which hinders education today. However unfamiliar, and indeed very strange, this proposal may be, nothing unrealistic is envisaged if we take our time; for, as they insist: "Organizational change should be introduced gradually so that it does not place additional burdens on staff or students."

It is impossible not to be impressed by the care, thought and vision that have gone into the framing of this scheme, and to the compilation of this book. It envisages a quiet and much needed revolution based on common sense, good will and intelligence, and it brings schooling into step with the demands of tomorrow. As Colin Fletcher in his essay so memorably writes, "Once adults and children can work together in a business of learning, education has moved from a childhood activity to being a part of everyday life". It is the vision of a Promised Land that is offered by *Outcomes of Education*.



One of us can well remember his childhood resentment at receiving letters addressed with a demeaning "Master". . . , underscoring his immaturity in a way that his sister was spared: she was "Miss". . . . So he sympathizes with the sizeable body of women today who object to having a *Miss/Mrs* distinction forced on them where men can discreetly avoid proclaiming their marital status to all and sundry.

Oddly enough, as with *Master* and *Miss* was once distinguished from a *Mrs* by age (the *Mrs* being the *Franklin* is from the *Frau* in German today). From their common origin, as shortenings of *Mistress*, the two titles diverged in meaning. With *Miss* coming to be used for young girls, and *Mrs* as a courtesy title for married women and the older

unmarried alike. Shollett speaks of "Mrs Grizzle . . . now in the thirtieth year of her maidenhood. Even today, some dramatic patterners suggest the elandness of youth by coming in *Misses* sizes for anyone not actually elephantine. Distinctions of age, and of what may be called family pecking order, have traditionally been just as important to us as the marital distinction. So the eldest of the gaggle of sisters in *Pride and Prejudice* was *Miss Bennet*, to distinguish her from Miss Elizabeth and

the 'Miss' gap

the rest; and among the majes of an old-fashioned family firm even today, where the general *Mrs* obscures the difference of generation (Mrs Bennet could not have been confused with even her eldest daughter), the adult sons of an old firm would still be Mr Timothy and Mr Nicholas.

But we live in an age which seeks to make a clean sweep of all that when unsex job titles like *tradesperson* and *craftsman* are regarded as a relic of the past, doubly married women and the older

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What is in the egg?

J. B. Messenger on popularizing science

The Eighth Day of Creation. Makers of the revolution in biology. By Horace Freeland Judson. Cope £7.95. 224 01722 5.

When, over a hundred years ago, Samuel Butler observed that "a hen is only an egg's way of making another egg" scientists had no clear idea of what it was in the egg that enabled it to turn into a hen. In today's language nobody then knew where the instructions for making a hen resided, let alone what form they took or how they were transmitted or "read-out" into a developmental programme. All this has changed, largely as a result of spectacular advances in the fifties and sixties of this century. Every level schoolboy now knows the significance of the DNA molecule, the details of the transcription process and takes for granted the remarkable coding mechanism for the amino-acids. He knows it because of the discoveries that form the subject of *The Eighth Day of Creation*.

These discoveries came about because many very gifted scientists of quite different background converged on this central area of biology. The general reader will have heard of a few of them, such as Crick and Watson, Kendrew and Perutz, and perhaps Monod, who all won Nobel Prizes, but, as always in science, these few stood on the

shoulders of many only slightly less gifted and perhaps more unlucky individuals. The personalities of all these scientists, their failures and successes, their interactions, and their foibles over two decades form the subject of this extraordinary book. It is claimed by its author to be a history, but it is really an extended piece of journalism devoted to what can best be termed Personalized Science. Because the discoveries themselves are so fascinating any account of their genesis, even such a lengthy one as this, cannot fail to be interesting; and if you know some biology and like a good yarn for a long winter's evening, this is the book for you.

If, like me, you wonder what an assessment of science gains from knowing details of a man's personal appearance or his stationery you will be irritated by it beyond measure. "On November 24th [Gamoiv wrote] to Brenner—a pale blue air letter addressed in turquoise ink with his new address in scarlet . . ." But the style of the book is revealed in the very first sentence: "We were crossing London in one of those commodious taxi-cabs, Max Perutz and I, on a sun-washed Wednesday afternoon . . ." and it continues through several Cambridge High Tables, not to mention Carlton House Terrace (where the author "took [Eagelhardt's] arm for a moment and through the heavy stuff of his sleeve felt the sparrow bone beneath

the downy soft old man's flesh"). Mercifully much of the book comprises transcriptions from tape recordings of the many conversations that the author had with no fewer than 122 of the scientists involved in the research he describes, for even though these are edited, they invariably come across as fresh and direct.

According to the dust jacket Mr Judson graduated as an historian of molecular biology from Time by way of *Happers* and *The New Yorker*. Perhaps he was paid by the word in his magazine days for he certainly never uses one word if he can use several, and never a sentence if he can spin it out into a paragraph. His captions to the photographs of the "chief persons in the comedy" (as he styles them) are veritable essays and his chapter titles are beyond belief: for example, chapter one: "He was a very remarkable fellow. Even more odd, then, than later" or chapter nine: "As always I was driven on by wild expectations".

Perhaps I am at a disadvantage with this book because I have not studied one of Mr Judson's earlier efforts, *The Techniques of Reading*, but I was certainly baffled by the whole venture. I do not know for whom it was written; I cannot imagine who is going to buy it; and I cannot think what the publishers were up to in allowing the author to run to nearly 700 pages. The book ends with what were apparently the dying words of Jacques Monod, "I am trying to understand . . . That was my own feeling exactly."

Growing up

Edward Blishen

Metroland. By Julian Barnes. Cape £4.95. 224 01762 4.

Jack Be Nimble. By Nigel Williams. Secker and Warburg £5.50. 436 57155 2.

"Hey, what about that?" exclaims Toni. "What about it if the whole school, apart from us, became bankrupt? Wouldn't that be great?" It would be, for him and Christopher, the perfect resolution of their difference from the rest. Themselves, they'd end up as "artists-in-residence at a nudist colony."

Julian Barnes's novel is, I guess, about the damnable difficulty of persuading life to arrange itself so neatly. It appears to be easier for Toni, because his parents are Polish Jews in origin, possessively loving, and given to discipline. Christopher's one "shamelessly well-heeled in tolerance". In the first section of the novel, a brilliantly funny account of overbright adolescence (who do I mean, overbright?), they prattle through their fat country fad by the Metropolitan Line, spouting in foreignisms; organizing spots for short. They are fed by French literature; underlining supporting the school's First XV (a prime spot), they reflect that there's no one of the calibre of Cernus or Montclair in the pack.

It's one of the best accounts of clever English schoolboyhood I've read: nervellous about such central ingredients as "a festering cricket-bag full of rotting rubber shirts and gaudy boots." In section two, Christopher's in France in 1968; he misses the events of that year, being busy acquiring and losing an honest lover (tenderly cooed, but oddly squandered). In section three, nearly 10 years later, he's well-heeled himself. Happily married, materially comfortable and, vis-à-vis Toni (who's remained smug, defiantly ashamed. The implication is that he may have found a rather worse way of becoming a bank manager. A most attractive and intelligent novel—but somehow too tidy, I thought, too tidily controlled, for the awkward thinking that's behind it. "I wonder why

happiness is despised nowadays," Christopher reflects. Perhaps, next time, a more ruffled examination of such puzzles? (What do I mean, ruffled?)

Jack Be Nimble is ruffled, I think. It approaches much the same mystery (how is a hideously self-conscious line twentieth-century person to grow up decently?) from a less elegant angle. It begins, indeed, in the manner of a church. Jack Werliss is a writer, but he's other things, and other persons, with other names, and he has a wife and a mistress, and an old school-friend who was his lover but now spies on him, and himself is married to a Yugoslav with an inordinate Danish passion for soups and pastries. . . . There's a tangle of left-wingery, and a fury of feminism and very observations thereon ("Women . . . are castles betraying themselves . . . yearning for their enemies"); and much of it happens in W8, or somewhere thereabouts—a world, anyway, where collectives are formed in battered flats, and meetings are held to discuss the characters of inmates, and marriage is an error on the way to the attempt to establish true couplings. I was reminded of nothing so much as for more apparently inappropriate than a Restoration comedy: a history of the correction of mistakes of association.

What, indeed, Mr Williams is worrying away at is the immortal problem of ensuring that one's endargly in love. The novel does begin as a church, with the characters going through missions proper in comical cardboard rather than flesh and blood; and then Mr Williams deepens the note, and clearly wants us to feel for his creatures at a very much less slapstick level. Well, he won my assent in that; partly because he has managed to create a true, tender, terrible portrait of a child: partly because at times he is truly funny about the links between particular persons and particular times; and largely because he commands attention for his belief that beyond the conventional family may lie the possibility of a satisfactory elective one.

Child studies

Joe Benjamin

Friendship and Social Relations in Children. Edited by Hugh C.oot, Anthony J. Chapman and Jean R. Smith. John Wiley £14.80. 471 27628 6.

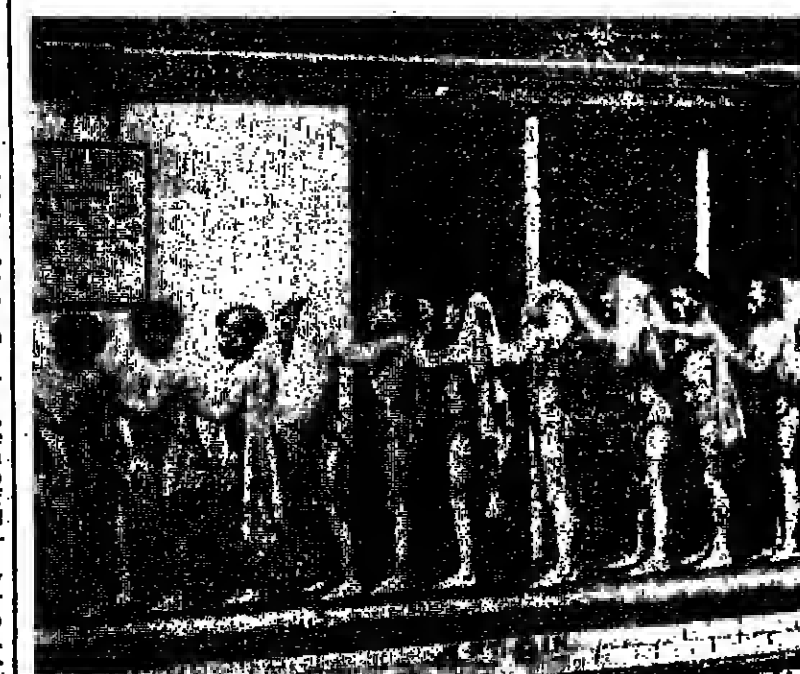
Defining Child Abuse. By Jeanne M. Giovannoni and Rosalind M. Bascero. Collier Macmillan £10.35. 02 911750 X.

Friendship and Social Relations in Children cannot be regarded as anything but an important and distinguished contribution to the study of children. The editors have drawn together writers from both sides of the Atlantic—writers who, between them, cover the social development of young children from early concepts of friendship through to "Friendship as a Factor in Male and Female Delinquency".

For me, the questioning of Piagetian theory and its influence was enough to make me read on. Here, then, we are re-introduced to the active child in its own world, a world providing opportunities to mix with and learn from others of different class or ethnic origin, and not ritualized by clinical observations and questionnaires.

Well researched and fully referenced, this book is a must for practitioners wishing to keep up to date or even ahead of the masses. Equally, it should be on the reading list of all students who see themselves facing "the real thing" once they have qualified as teachers, educational or child psychologists, social workers or probation officers.

Defining Child Abuse is, similarly, a well researched and readable (American) book, steady with an "historical perspective". An early definition was the failure of parents to teach their children to read and write—the punishment for which was a fine or jail. The larger part of the book is taken up with an examination of abuse as seen by the different professions: the social workers, the police, doctors and lawyers, all of whom will have different views of the same case. The authors argue that this is not necessarily a bad thing, until, that is, the law becomes more explicit, seems the Americans, and we, still have a long way to go.



Julia Margaret Cameron, the tyrannical Victorian photographer dragged her parlormaid into posing as the Virgin Mary: Lewis Carroll, who was no mean amateur photographer himself when it came to capturing what he regarded as quintessential in little girls, parodied Longfellow's "Hiawatha".

Yet the picture failed entirely. Failed because he loved a little. Moved because he couldn't help it.

Photography can be a dishonest art, a sentimental record and a distorting social mirror. The publication of A. J. and D. K. Pierce's book, Victorian and Edwardian

Children from Old Photographs (Batsford £5.95) reiterates this with every photograph and reinforces it with every caption. Children stare from its pages, wide eyed, frozen images, portrayed against rocking horses they could never hope to own, against peeling balconies and verdant gardens painted on to velvet curtains. Pictures of poor children, used on the authors say, "to give scale" to photographs of inner city slums. The line of boys, above was photographed, in a Bradford swimming pool in 1907. They are drying each other's backs; most seem to suffer from malnutrition. It is a disturbing image and so we turn over the page.

Juliet Gardiner

Richard H. de Lorge's Small Futures, reviewed in the TES, March 28, costs £8.40 sterling and is available from Harcourt Brace Jovanovich.

Pastors and pedagogues

Patrick Eavis

Education for the Future: The Case for Radical Change. By Philip A. Coggin. Pergamon Press £12.00. 08 023729 0.

Secondary Schools and the Welfare Network. By Dagmar Johnson, Elizabeth Ransom, Tilo Packwood, Katherine Bowden and Maurice Kogan. Unwin Education Books. £8.50 04 371071 9. £3.95 04 271072 7.

The title *Education for the future: The case for radical change* offers great promise. Many of us are too involved with keeping going to speculate on what the direction should be, so Mr Coggin's purporting to say what is wrong and offer some remedies. He can do this, for the diagnosis of the ills of the system is not his; it is the high minded book is more like a moral rearmament tract than a serious contribution to current educational debate.

In the sixties I was critical of the contemporary vogue for conceptual analysis in education but

this book convinces me of its value. Consider this: "In this chapter I have tried to show that the goal of religion and the goal of evolution as described by science meet in the development of mind towards even greater communion." Come back Peters and Hirst, all is forgiven! The book relies so heavily on quotations that it is almost a anthology. Mr Coggin admits that others can express what he is thinking with more elegance and precision and I have no reason to doubt him. There are bits of good sense and provocative ideas scattered around and a formidable book list.

Secondary Schools and the Welfare Network also poses questions for the future but they are much more specific. It is based mainly on research done in the pastoral systems and counselling in four comprehensive schools and the relationships between the schools and other supportive services, like educational psychologists, social workers, educational administrators, etc. The role of the school in caring is distinct from formal education is clearly examined.

The development of fairly elaborate house or year pastoral systems

has been a feature of comprehensive schools. The purpose was to ensure that each child received individual care and attention which it was thought might otherwise be difficult in a large school. In the four schools studied, the researchers found that the most frequently mentioned aim of pastoral staff was their concern to know the pupils as individuals. But the evidence suggests that it is not happening, at least, not in the way intended. The question is asked whether, in the future, pastoral systems will be ditched in favour of "a more integrated pedagogic/caring role".

Can you have "systems" for caring? Systems are appropriate to standard checking, school records, reports, etc. Caring develops from relationships, which in schools mostly grow from teaching and learning, and assemblies, and all the workings of the pastoral system. This is a good book, clearly describing what happens in four schools and in the supporting welfare services to one authority. It is not a comforting read, especially about the further you go back in time, he does not kill interest before it is properly kindled by deliberating overlong on the earliest beginnings of Londonism. We are up to no 60 by page seven.

Mr Hibbert writes profusely and confidently about the most celebrated institutions of London's past, the watermen, the coffee houses and the stink. Of the eighteenth century he craves in prose what Hogarth achieved with a brush.

One notes, with some surprise, the presence of Bernard Stevens, but looks in vain for T. P. Hughes. Among the major articles there are startling irregularities: if Brahms, then why not Dvorak? If Puccini, why not Richard Strauss; if Mahler, why not Bruckner? In such cases passing references occur frequently in other articles, that a fuller treatment might reasonably have been expected. And if space was the limiting factor, then perhaps Mr Segmeister might have spared us the lengthy survey of his own immaterial works—more examples of which is printed with an incorrect clof, I fear!

In short, this is an inconsistent book and a book which has no real point of view. It contains much that is useful and interesting, but the overall impression is that of a highly quality ragbag. With 620 pages to play with, so much more could have been done—but not, I fancy, in the format Mr Segmeister has opted for.

A musical ragbag

Michael Hurd

The Music Lover's Handbook. Edited by Elie Segmeister.

A. and C. Black. £9.95. 7136 2003 X.

First published in America in 1943, this book was revised and considerably enlarged for reissue 30 years later. That second edition, unchanged is now offered to the British public. From these circumstances, some certain short-comings are limited in follow. Although the 1973 edition updated the original articles, it did so only by means of very brief, unbracketed final paragraphs. Since then nothing has been included to cover the moving years and such important figures as Britten and Shostakovich are presented as still alive and kicking.

Thus, I suppose, are minor irritations in a book that covers a wide range of topics. And make no mistake, it is a very large book: 620 pages, weighing in at 515 on the average wrist, but clearly, in bulk if nothing else, good value for the money.

The Music Lover's Handbook contains a series of substantial articles by authorities of varying degrees of reliability, culled from other published sources. Where the editor has been unable to find suitable material, he has supplied the article himself and for the most part done

the job well. In all sounds like a good idea, and there is no denying that many of the entries were well worth rereading. But the impact of the volume as a whole is less satisfying. Thus it is quite impossible to prevent any very keen sense of the relative importance of the various issues that have been tackled. The length and content of each article relates to some other book and not to *The Music Lover's Handbook* as such. By the same token, styles and perceptions vary very considerably, as do the historical standards from which each author has written. Splendid though an article on Schubert by Sir Robert Parry may be, it is splendid only in terms of 1891.

It was first published (Mr Segmeister has made a fair number of cuts, however). It therefore cannot quite chime in with the mood of articles on Beethoven, by Paul Henry Lang (1941), or Mahler, by Donald J. Grout (1960).

Nevertheless, where the choice is good it is very good indeed. Music lovers will find much food for thought and pleasure in the sections on folk music and jazz while the entries on a host of American composers such as Elgar, Janáček and are extremely useful. Factually there are few grounds for complaint. But it is and to see composers such as Elgar, Janáček and Weber tucked away in more gloomy entries when Vaughan Williams, Bartók and Chopin get a fuller treatment.

Haste to the wedding

Michael Trend

The Hurdy Gurdy. By Susan Palmer with Samuel Palmer.

David and Charles £15. 7153 7889 0.

The hurdy-gurdy has always had a rather ambiguous reputation among musical instruments, often characterized as the instrument of blind beggars and mendicants and at best considered a "rustic" folk instrument. Susan Palmer's *The Hurdy-Gurdy* demonstrates that this characterization is only partly correct and that the hurdy-gurdy has had a long and distinguished history.

Her account begins in the twelfth century and carries through to our own times. Her detailed inquiry into the iconography and the literature of the hurdy-gurdy reveals that the instrument was often played at Court and in church as well as in the village and street. The book is well illustrated and all the quotations from foreign languages are given both in the original and in translation. Susan Palmer

has a tendency to oversimplify the general history of the countries and the periods with which she deals in order to place the hurdy-gurdy into some sort of context—but, that apart, her book is an excellent study of the instrument.

Since the golden age of the hurdy-gurdy in the eighteenth century interest in the instrument has declined. In France, however, there has always been a particularly strong tradition and the instrument is still played at country weddings. In England there were famous players in the last century, most notably Old Sarah, who died about 1850, and whose story is known to all who read Henry Mayhew's *London Life and the London Poor*.

But, with new laws on street musicians, will we ever again hear "Haste to the Wedding" played on the hurdy-gurdy in the streets of Kentish Town? As far as the author's son, Samuel Palmer, is concerned the answer to this question is certainly "yes". He is part of the recent renewed interest in the instrument. He is a maker of hurdy-gurdies and has contributed to this book a valuable section on playing the instrument.

books

Paperbacks

Town and country

Bert Lodge

London: The Biography of a City. By Christopher Hibbert.

Penguin £4.95. 14 00 5247 X. In a Country Churchyard. By Ronald Fletcher. Granada £1.50. 586 08342 1.

A history book about London has to be a towering boringly written one to be fascinating; simply because so much of the past is present in name now. Ludgate, Chapside, Blackfriars were all already there a thousand years ago—and there is an abundance of information about the way they were then. This hefty book is richly illustrated with what ever best serves the period: paintings, line drawing, photograph; the publishers have done well to bring it out at this competitive price.

The author says it is mainly intended as an introduction to the history of the development of London and of the social life of its people. He stays remarkably accurate to his intention throughout. With not too much known about anywhere the further you go back in time, he does not kill interest before it is properly kindled by deliberating overlong on the earliest beginnings of Londonism. We are up to no 60 by page seven.

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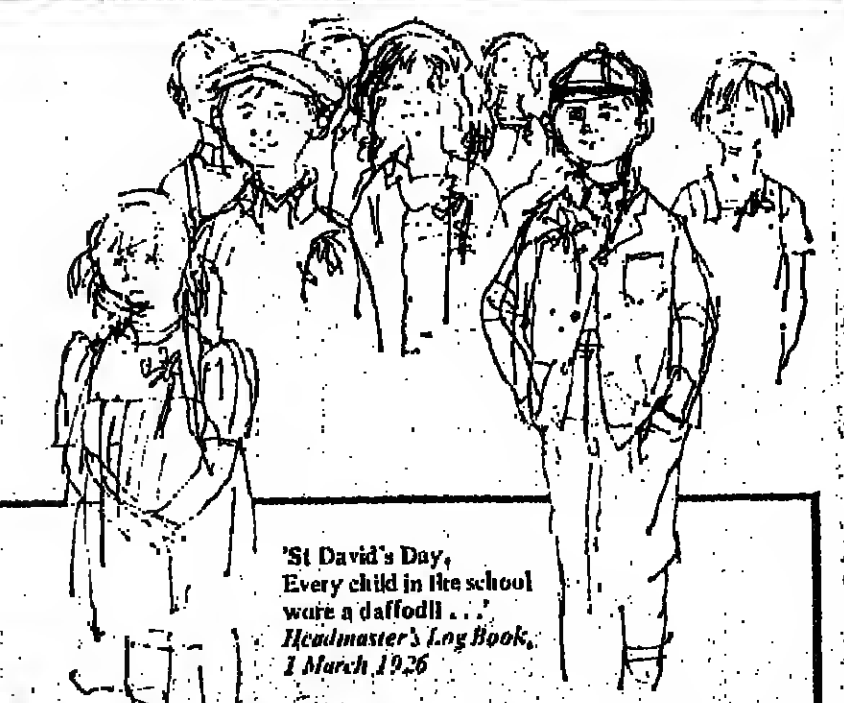
One notes, with some surprise, the presence of Bernard Stevens, but looks in vain for T. P. Hughes. Among the major articles there are startling irregularities: if Brahms, then why not Dvorak? If Puccini, why not Richard Strauss; if Mahler, why not Bruckner? In such cases passing references occur frequently in other articles, that a fuller treatment might reasonably have been expected. And if space was the limiting factor, then perhaps Mr Segmeister might have spared us the lengthy survey of his own immaterial works—more examples of which is printed with an incorrect clof, I fear!

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Among this week's contributors:

Joe Benjamin is senior lecturer in community work at the North East London Polytechnic.
Edward Blishen's latest book is *A Nest of Teachers*.
Patrick Eavis is headmaster of Manor Park School, Newcastle.

Michael Hurd is a writer and community worker at the North East London Junior Campaign to Music.
J. B. Messenger is senior lecturer in the department of zoology at Sheffield University.
Henry Rée teaches at Woodberry Down School.



Schoolin's Log

"It is an especially vivid and authentic glimpse into the classroom of those days, and the writing itself is witty and fresh. What a lot one had forgotten! But here it all is, and just as it was."

J. L. EWEAIN JONES

Illustrated by Derek Crowe

£6.75

Michael Joseph

books

Children's literature

Rules of the war game

Audrey Laski reviews some recent paperbacks

Perhaps ominously, war is a strong theme at present, with some powerful attempts to communicate its futility and capricious death-dealing, as well as its excitement. In *Ivan Southall's What About Tomorrow?* (Peacock 90p) a non-linear time-scheme makes the war, in which the hero will eventually die, an odd, occasional recurrence, like a premonitory nightmare, in the account of his adolescent flight from home and his first encounter with love. There is something in common between this quite difficult novel and *Collision Course* (Nigel Hinton, Puffin 95p); here the hero, instead of crashing his bicycle into a tram, kills an old lady while riding a stolen motor-bike, and has in come to terms with awareness of his own cowardice and deceit. A painful book, but one likely to be helpful to many young people troubled by self-knowledge.

Anxiety in children's fiction is usually more external, though the hero of *The Fledglings* (John Harris, Puffin 95p) has some troubling thoughts towards the end about killing; this is an excellent account of the forcing of instant maturity on schoolboys by the exigencies of flying in the First World War, continually interesting because the young men are intensely present. The contrary is the case with *Tank Commander* (Ronald Welch, Puffin 95p) where the soldiers are mere toy figures and one would need a passionate inter-

est in the sheer machinery of war to enjoy it. Readers with such an interest might be better served by a lively completion of facts like *Gordon Hill's Secrets of Wartime Adventure* (Knight 70p).

Similarly, there may be more satisfaction in not going from Rebel on a Rock (Puffin 75p), a sequel to Nina Bayden's *Carrie's War*, in which Carrie's daughter accidentally stops a rising against a dictatorship in a place very like Greece, than from *White Eagles over Serbia*, an early thriller by Laurence Durrell (Peacock 95p), where the hero tries in vain to help anti-Tito nationalists.

The Durrells are, of course, admirably written, but thin on both incident and character; the Baydens, though much shatter, richer on both counts, and particularly in its feeling for a difficult but flourishing family life. It is the sense of a family falling apart which is so important in John Rowe Townsend's *Noah's Ark* (Puffin 75p), though his vision of Britain under economic siege is alarmingly convincing.

A family split down the middle is the theme of Erich Kilstner's engaging *Lotte and Lisa* (trans. Cyrus Brooks, Puffin 80p) and a ready-made family of the Pinballs (Puffin 65p), another first-rate story by Betsy Byars; this one could so easily have been sentimental, but the raucous, harsh humour of the heroine forbids. She has to restart life as a foster child; Patricia in *New Patches for Old* (Christobel

Martingley, Puffin 95p) must do so as an emigrant when her family removes to Australia. A solid, chunky read, this, sound on acceptance, tolerance, maturity and reasoned self-sacrifice.

It also has the kind of gentle, pre-sexual love interest that must still give a great deal of pleasure to young girls; as has *Marlano* and *Mark* (Faber Faber £1.20), a sequel to Catherine Storr's *Marlano Dreams*, with its heroine trying out the idea of having a boyfriend under pressure from both her peer-group and a fortune-teller. This novel was spoilt for me by its implicit snobbery about the lower-class friends and the psychiatric social worker couple she is staying with, a failure of tone.

For older readers, love may be fully sexual: the passion between the dervish girl Jess and the escaped West Indian slave in *The First of Midnight* (Mortimer Darke, Peacock £1.20) leaves her with a baby when he, unwarned, has appeared to try to return to Africa. Set in Bristol in the last days of the slave trade, this is a powerful story, with something of the grotesque and early flavour of a Garfield. Meanwhile, for the older slow reader, *Hurston's* routine of his adorable Bull-eye series of adaptations of adult thrillers and other popular reading, hitting the bull's-eye magnificently with a *Lady in the Lake* (Raymond Chandler adapted Margaret Bateman 70p) and a *Head Case* (Dick Francis adapted Sheila Muller 70p) which both, however, much simplified, manage to retain not only the plot

but the characteristic narrative tone of the originals.

Crime for the seniors, witchcraft for the juniors. *The Stone Wizard* (Margaret Storey, Faber Faber 90p) marks a considerable advance on this author's first book about Timothy and Elsie's encounters with good and bad witches, though it has neither the literary distinction nor the humour which so strongly mark Mary Norton's often reissued *Redknobs* and *Broomsticks* (Puffin 85p) or Barbara Sleigh's *Catbowl* and *Colford* (Puffin 85p).

Both of these deal brilliantly with the notion of the learner witch, and the Sleigh has a chilling moment in which the heroine's natural aptitude almost leads to moral disaster. Barbara Sleigh also has a splendid story for younger children about *The Snowball* (Beaver 65p) tells of two children who hatch out a baby snowman and try to keep him in the refrigerator—hilarious and touching. Another charming fantasy for younger children is *Tim* (Barbara C. Freeman, Faber, £1.20) about a boy who is adopted by a griffin and becomes a good baker and instrumental in getting him cured of his epilepsy. Especially distinguished among fantasy writing here, however, is *Mahly in Moonlight* (Nicholas Stuart Gray, Faber £1.20), a set of short stories about the adventures of a boy who is adopted by a griffin and becomes a good baker and instrumental in getting him cured of his epilepsy.

There is never a lack of fantasy for children around nine or so, but it is often feared that such stories will appeal mainly to girls, confirming the view that boys are more interested in the more realistic and more complex of which have almost mythical power.

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Factory 1 (John Anthony, Knight 65p) meets it joyously, being highly inventive and funny. E. W. Mithell's series about McGurk, the boy detective and his gang, in which *The Case of the Nervous Newboy* (Corgi 70p) is a good example, fulfil a similar need, though for a slightly older readership. It is interesting to see that there seems to be a concerted effort to attract boys to what might be called the *Litten* with *Mother*, too: *Matthew's Secret* (Surprises £1.20), *Verdict*, *Young Puffin 75p*, *Secrets and other Stories* (Dawn Wyatt, Young Puffin Original 75p) and *The New Real Bike* (Simon Watson, Young Puffin 70p) each centres its cheerful, reassuring tales of everyday life on a small boy.

Boys are perhaps the main targets, too, of new set of puzzle books based on *Flash Gordon* strip cartoons (*Flash Gordon v. Ming the Merciless* (Puzzle Book etc. Beech 50p)). Full of codes and mazes, these would also make good colouring books. *Flash Gordon v. Ming the Merciless* (Puzzle Book etc. Beech 50p). Full of codes and mazes, these would also make good colouring books.

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technical books

Birth of invention

F. W. Kellaway

A History of Technology and Invention. Edited by Maurice H. Dumas. Volume 1. The Origins of Technological Civilization to 1450. 7195 3730 4.

Volume 2. The First Stages of Mechanization 1450-1725. 7195 3731 2.

Volume 3. The Expansion of Mechanization 1725-1860. 7195 3732 0.

John Murray £12.50 each volume.

Just published in this country for the first time, these jam-packed volumes, with over 2,000 pages between them, contain as full and effective a survey of technological development as any currently available.

The work originated in France in the sixties and subsequently appeared in its present form in America in a translation by Eileen Hennessy, with Dr Philip W. Bishop acting as consultant. The international balance that is generally evident throughout the history, and in the abundant bibliographies and references may, at least in part, be due to this provenance.

Sometimes, of course, one can suspect a galling emphasis. Thus, when it comes to the standardized measuring systems of the eighteenth century, there is much more about the metre and kilogram and the standards of the National Archives in Paris than about the yard and pound. But there is no excessive chauvinism. To take one column of the extensive index at random, the names of Newton and Newton are listed as often as Napoleon (and most detailed attention is appropriately given to their work). Napoleon appears as well as Navier, and Navy, British, carries several references against the five of Navy, French.

So, to begin at the beginning.

Volume 1 progresses from the earliest times to the fifteenth century. The international note is struck at once. There is a recognition that in many different parts of the world there were discrete groups of people with approximately the same technical knowledge. How and in what sequence this knowledge had become part of human thinking, and how manual skills evolved is not and cannot be known.

Gradually, however, there came an interchange of information about materials, modes of fabrication and products. But, avers the editor, "it is impossible to claim, as has been attempted, that it was industrial civilization which was the cause of a particular area". On the contrary, "simultaneously in the invention of manufactory techniques, for example, or in that of pottery-making techniques, may have lasted from several millennia to several centuries".

At a later stage, this extended period of the establishment of an industry is contrasted with the 40 or 50 years that saw comparable developments in the seventeenth or eighteenth centuries. The 10 to 15 years required at the end of the nineteenth century, and the three or four years currently necessary.

Another feature emphasized is that "invention is never the product of a single man, but rather that of a period and a society". It is here in definite historical circumstances. It is not often that alleged precursors were the initiators of a given invention. There is wisdom also about the activity and efficiency of technical and about the relationships between technology and the sciences. Naturally, these facets become even more prominent in the second and third volumes which consider respectively the first stages, and then the expansion of mechanization.

Now comes a concentration of

initiative in, and a migration of creative power towards, Western Europe. In the east (and in China especially) there was stagnation, with doors closed and progress halted. But maritime exploration meant that Britain and the Netherlands came to the fore.

The second volume has major sections on transportation, military, agricultural, chemical and textile expansion, the introduction of power, and construction and building. These elements and their advances feature again in volume three, with the movement usually termed the Industrial Revolution radiating outwards from Britain to spread across Europe and North America. Colonial establishments had to be maintained and extended, and the world of the twentieth century was being fore-shadowed.

Throughout this brilliantly presented account the great names and the great transformations of personal, commercial and industrial life are interwoven with authority and skill of the highest order.

The general aim of this prodigious work is to reorganize "the history of the methods that man has discovered and utilized to improve the conditions of his existence". There has been no intention to limit the history of technology to the history of inventions; social, economic and political factors could not be excluded; and throughout there is an endeavour "to understand how at each period the special knowledge of engineers was exercised in order to surpass the level of the achievements of their age". With each century the pace of development, the acquisition of knowledge, and the applications of research and discovery, have all quickened. The period since 1860 has seen even more massive changes than ever before. A fourth and final volume of the history, to deal with that period, is promised. It will be keenly anticipated.

Allan Edmund

Designing ways

Innovation in Craft sectors.
Jewellery 1: Wood, Plastics and Leather. 95p. 0 521 22003 3
Jewellery 2: Metals. 95p. 0 521 22002 5
Plastics Identified. 95p. 0 521 21971 X
Working with Plastics. 95p. 0 521 21970 1
Furniture Making. £1.25. 0 521 21966 X
Furniture Making: Teachers' Book. £1.25. 0 521 22595 7
Design and Craft. By A. Yocwood and S. Dunn. Hodder and Stoughton. £2.75. 0 340 22971 3
Design Technology in Metal and Plastics. By G. H. Thomas. John Murray. 0 7195 3637 5
Objective and Completion Tests in O Level Woodwork Theory. General Editor: Ernest Clarke. 95p. John Murray. 0 7195 3616 2
Modern Design in Metal. By Richard Stewart. John Murray. £4.95. 0 7195 3637 9

When parents are discussing their children's work with teachers, an off-hand remark is "Of course, it's all as different from the way we did it when we were at school". I suppose all school subjects have undergone changes in content and method during the past decade or so, some more than others. Considerable changes have been seen in the field of what used to be known as "handicrafts".

The ILEA's inspector of design and technology, speaking at this year's annual conference of the Educational Institute of Design, in the ILEA as saying "The design and technology teacher will need to be regarded much more as an instigator and inflator of ideas than a technician, which pupils will be regarded as technicians. He went on to say that planning skills needed

books, data sheets and luck up materials in enable pupils to test out their ideas.

The material in the series of books published under the general title *Innovation in Craft* will be familiar to ILEA teachers who are aware of the outline of the project of the same name. The tested and modified contents of the project's programme of work are now available to a much wider readership.

For Jewellery and Plastics there are teachers' packs available and in each case the pupil's book is available separately. Each book is an excellent example of what a textbook of its sort should be. The covers are attractive, the text is concise and will be readily understood by less able pupils without being over-simplified.

Sometimes illustrations in textbooks are small and read much too much to explain them, but in this series the illustrations, both line-drawings and black and white photographs, all show clearly the points they are intended to illustrate. If necessary, photographs have been enlarged sufficiently for detail to be seen quite clearly, sometimes more than life-size.

The volumes are slim—*Furniture Making* is the thickest with 32 pages—but each covers its intended area of study adequately. Much in point indeed! Pupils will want to use these books.

Idea and methods lie or she could put into practice, but it gradually changes to a familiar examination-level textbook style suitable for a pupil, and includes exercises, generally questions from various examination boards' papers. Illustrations are numerous and consequently rather small at times.

G. H. Thomas is another name which may be familiar to readers through his earlier distinctive work. Unlike Mr. Yocwood, Mr. Thomas does not describe his work in the opening chapters. He divides his book into two main parts. The opening chapters provide design problems related in puzzles or simple designs where practical techniques are not too demanding. The skills of problem solving developed in the early stages can then be applied to a variety of routine ideas for fittings and pieces of furniture. With its sections giving 80 sample problems and 33 CSE and O level questions, this is another book for the examination candidate.

Many examination boards use objective testing and the team of writers headed by Ernest Clarke have followed their hunch of CSE items with one for O level woodwork theory. Experienced teachers will know that good items are not as simple as it might appear, so they will welcome this collection which will acquaint candidates with the style of question they will encounter at O level.

Modern Design in Metal is a collection of over 200 photographs of well-designed objects made of metal in recent years, generally manufactured by contemporary designers. Although it is not a book, it is like this one, encourage pupils to copy designs they would not have the ability to achieve independently. The book is a collection of photographs which will be a place in reference libraries to await future generations' researchers to await the design work of the seventies.

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Testing the ingredients

Irene Finch on the Schools Council Home Economics Project (8-13)

Home and Family 8-13. Schools Council Home Economics Team. Forges. Set of one Planning Book and five Teachers' Guides £14.50. 090176231 8.

This project is based on a wide view of the subject, including much sociology and health education. The authors have classified the subject matter (i.e. all the relevant and interconnected ideas, principles and concepts) into five areas called Nutrition, Protection, Development, Management and Interdependence, and each has a guide.

Each area has been further subdivided into four chunks allocated to different stages of children's development, in the Piagetian sense. The earliest chunk of Protection, for example, includes methods of protection by clothes and houses; the second, by individual action; hygiene and safety. It is stated that study of later chunks should clarify earlier ones. For each stage there are also suggestions in the Planning book, under the heading "Checklist", for activities and objectives of a more general educational nature, which the Project has collected. They include important neglected ones such as providing opportunity for pupils to receive praise or to express feelings. Teachers are asked to use a long appended list of characteristic features to identify the current stage of each pupil and then to plan lesson units by choosing some ideas from each of the relevant chunks (not aiming at complete coverage), together with chosen objectives from the relevant checklist. Ideal ability classes, needing varied subject matter and varied objectives, are difficult to organize if we want to use the same content to make the same type of toy or prepare the same type of food for instance; but examples show that it is possible.

This boldly simplified approach seems designed to help teachers to plan in terms of wide subject matter and to cope with new objectives by

facing them one or two at a time, but it cannot teach home economics in the way in which the subject is taught in the subject. No detailed advice is given on content, teaching methods or selection of suitable concepts and principles to teach, there is no general help about getting and checking information and little help on evaluation. However, 80 per cent of each guide is devoted to summarized descriptions of sample lesson units planned in this way. Presumably these have been checked and are in some way recommended, so they give some indication of a possible selection. Indeed, some teachers may be tempted to consider that these are the project, the aspect to be tried out and tested, and base courses on them alone. There seems as yet to have been no evaluation of the help these books give to the inexperienced teacher who tries to plan her own course, but some still find this difficult, and teachers must still undertake a huge amount of work because no lessons are given in detail.

Many teachers have disagreed with the allocation of subject matter to the five areas but the project does not seem to allow for modification. It also seems a pity that features such as "praise" and "showing feelings" are restricted to certain stages, but this was perhaps expedient and is easy to extend.

The books are difficult to interpret because of their unusual terminology, which is rarely defined and only gradually inferred. Objectives are not the Magic type of an earlier bulletin, but something wider. Formal operational thinking is not explained and is called abstract thinking (which might include infants thinking about fairness) and Piaget's numbering has been changed, to the confusion of those who teach a wider age range. The five delimited areas of subject matter are called key concepts or concepts. This leaves no term for the type of concept studied by Piaget in *The Growth of Logical Thinking* and by later Piagetians, and of which his stages are largely based. For example, when educational psychologists talk of "having the concept of decimals" for all risk factors, or of "having the concept of multiplication" they normally mean "grasping what these terms are really intended to mean", "seeing the pattern". They do not mean knowing about all the disconnected ideas relating to them, or even a general notion of them. The delimited chunks are called ideas but I find it confusing that in the checklist and the appendix, "ideas" and "concepts" may be used interchangeably. However, systematic introduction to main ideas must mean teaching the concepts in each chunk systematically, but in guidance is given on this. The concepts in any one chunk vary considerably in difficulty, and *Protection by Clothing* and some of the others could use some excessively difficult ideas (and in, in sample lessons, for teachers get no help in making a choice).

Conversely, following one's own route to an objective, here allocated to stage 3, is nice of one by infants in a simple way and most experts would not restrict young children to following "recipes". The sample unit on nutrients shows vividly that selecting the correct chunk may not help in selecting suitable concepts within it. Here we see the officially discredited "encyclopaedia" approach, all the nutrients taught and tested at once, and the notion of ingredients in a made-up dish used as an analogy for nutrients in food. The advanced pupils in the important aspects and Piaget has shown that children cannot use analogies without confusion (ill his Stage 3b (average age probably 17)). The teaching sequences of the project are the ordered chunks, based loosely on Piaget and not at all on Gagne's hierarchies or Bloom's pre-entry requirements, usually taken seriously. The invention of ordered chunks is brilliant, but from my experience not sound. Another aspect of the advanced work is provided. It would be useful to have all the other bits checked by a Piagetian specialist in this age-range.

Macdonald & Evans TEC TECbooks General Editor: Dr Edwin Kerr

NEW TITLES JUST PUBLISHED:

Biochemistry Level

P. L. DAVIES

Biochemistry is a multidisciplinary subject and interacts with many traditionally understood fields of study such as physiology, cell biology, and organic and analytical chemistry. At the same time, however, it is a subject in its own right, with its own research techniques and points of emphasis. The author shows this by drawing together facts from other disciplines so that the student gradually discovers what the scope of biochemistry is and how its own special techniques are applied. The book starts by discussing subjects that are also covered by other disciplines, for example stereochemistry and energetics, and then proceeds to examine such topics as enzymes, metabolism and biochemical genetics. Although written primarily for the TEC Level III Unit, the book will also be of use to first-year undergraduates and other students who need to have a knowledge of biochemistry and of the part biochemistry plays in their own particular field of interest.

224 pages

Illustrated

£4.50

Electronics Level II

PETER BEARDS

This book covers the syllabus of the first TEC unit specifically concerned with electronics. It deals first with devices and then examines their applications. Semiconductor devices dominate modern electronic engineering and accordingly a study of semiconductor theory, semiconductor diodes and the junction transistor are given prominence. Thermionic valves are also described because valve theory is the basis of the cathode ray tube and valves are widely used in radio transmitters. Amplifiers (especially transistor amplifiers), waveform generation and binary logic circuits are also covered in some detail. The book is simply illustrated and includes many worked examples.

144 pages

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Computer Science

J. K. ATKIN

2nd edition

This HANDBOOK is intended to provide an introduction to computer science, emphasis being placed on fundamental principles rather than specific details of particular machines and programming languages. The text is suitable for use at "A" Level, at colleges of further education and on first-year introductory courses at polytechnics and universities. The second edition has been substantially revised and rewritten to bring it up to date and includes a new chapter on microprocessors and microcomputers.

272 pages approx.

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Physical Chemistry

C. G. SILCOCKS

3rd edition

This book is designed to meet the needs of students preparing for "A" Level or TEC examinations, and will also be found useful by students on college of education or first-year university courses involving Chemistry. The text is simply illustrated and much experimental information has been added in the form of figures, tables and diagrams. SI units are used throughout. This third edition includes recent GCE examination questions and a new appendix containing answers. In addition, the names of chemical compounds have been revised in accordance with IUPAC rules.

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Constructive suggestions

Engineering and Physical Science. Level One. By G. D. Redford, D. Rees and A. Greer. Stanley Thomas £3.95.
Engineering Science at Levels Two and Three. By W. Bolton. Blackie £3.75.
Engineering Science for Mechanical Technicians. Level Three. By J. O. Bird and A. J. May. Longman £5.75.
Manufacturing Technology. Level Two. By R. L. Tinnings. Longman £4.95.
Technician Structure and Properties of Metals. Level Two. By H. A. Mous and D. C. Rochester. Cassell £3.25.
Basic Welding and Fabrication. By W. Kenyon. Pitman £3.00.
Engineering Drawing for Technicians. Volume One. By O. Ostrowsky. Edward Arnold £2.95.
Construction Technology of Levels One and Two. By B. H. C. Sutton. Blackie £3.50.
Basic Control Engineering. By B. Yousefzadeh. Pitman £4.50.
Technology and Management. By J. A. Coggin. Whurr £3.95.

It is widely accepted that there is a national need for more and better technical support staff. Most of the ten books listed above contribute to the satisfaction of this need, by presenting various units of the schemes issued by the Technician Education Council. Although these books are reviewed together by virtue of the accident of being published at about the same time, six of them fall into two distinct classes. The first three books treat engineering science at various levels, while the second three are concerned with materials and manufacturing technology. These two groups will be considered first.

Redford, Rees and Greer attack level 1 units in both engineering science and physical science in a very direct way. Each chapter starts by listing the objectives laid down in the appropriate TEC schemes. This procedure ensures a thorough coverage of the units, and some additional material is included as a bonus. The text is set out very clearly, with orange prints used for emphasis, and with many good illustrations. In the sections on electromagnetism, in particular, there are numerous helpful photographs of electrical devices. But aside from this there is little that will appeal

specially to the student with a commitment to engineering, rather than a general interest in science.

In view of its modest price, this book is good value for money. However, it appears that those trained as engineering technicians will be no better served than students of traditional physics. This exposition has the limitations familiar in school physics texts: an excessive emphasis on constant acceleration in dynamics; a restricted and misleading definition of convective heat transfer; and improper terminology relating to heat and internal energy and to changes of phase.

Bolton's book covers both level two and level three of the TEC engineering science syllabus. It necessarily adopts a more rapid and superficial pace. The treatment of measurements, in particular, is very compressed—and contains a number of misleading or simply incorrect statements. Again the sections on thermodynamics contain some errors, though the terminology is more appropriate than that of the book considered above. In Bolton's treatment, too, there is little that is directed specifically at engineering students. Even the chapter on machines contains nothing that might be found in a physics text for schools. Parts of the treatment are dated: only old-fashioned types of rectifiers are mentioned; no acknowledgement is made of the rechargeable cells now commonly encountered in calculators and measuring instruments.

The third book of this first group is that by Bird and May. This offers a more detailed treatment of level three topics in engineering science, with a much more thorough discussion of various methods of measurement than Bolton provides. However, this is spoiled by the extreme crudity of the accompanying illustrations, particularly offensive in a book meant for students who must aim for high standards of spatial awareness and graphical presentation. There are some quite incorrect notions; for instance, the assumption that internal energy is a function of temperature only (even across a phase change).

Although the ideal gas laws are discussed at length, Bird and May follow Bolton in avoiding any mention of the universal gas constant, presumably because students' background in chemistry cannot be assumed to include the concept of molecular weight. This failure to develop a fundamental idea stems from the TEC syllabus itself.

Looking at this group of books as a whole, one is struck by the limited scope of the curriculum they address, and by their somewhat unimaginative interpretations of it. There are few illustrations and examples related to modern engineering practice. Perhaps those devising these units should have made a more explicit demand for realistic, up-to-date applications.

Each of the three books dealing with materials and manufacturing technology addresses a different group of technician students: those following the mechanical and production engineering programme; the foundry, fabrication and metal-lurgy programme; and craft studies courses.

Tinnings addresses mechanical and production students in this second of three volumes, which covers the three levels of the manufacturing technology syllabus. The book is mostly concerned with metal forming and cutting processes. There is also some discussion of plastics forming processes, and a description of methods of precise dimensional measurement, and a discussion of heat treatment, starting from fundamental metallurgical considerations. Following a description of the primary forming operations (casting, forging, extrusion, and so forth) detailed consideration is given to milling machines and to capstan and turret lathes. A number of illustrative calculations, of a geometrical or kinematic nature, are provided.

Efforts are made to provide suitable introductions to the various topics for those students who enter level two directly. The work on milling extends well beyond the requirements of the level two syllabus, in order to provide the background for level three. The exposition is clear and well illustrated, although there are many minor slips of fact and typographical errors which are unlikely to impair seriously the student's understanding.

Roche's book, intended primarily for metallurgical technicians, but more widely useful—is in effect a deepened and broadened version of the first part of Tinnings' book. These diagrams and structure are looked at in greater detail, and the discussion includes, in addition to the usual topics of microstructures, and the book includes a chapter on the photographic techniques that are an important part of a metallurgical technician's work. The treatment is closely linked to the TEC level

two unit, each section being preceded by the specific objectives of the unit which is to be covered. Kenyon's book is mostly concerned with the technique of welding and allied methods of joining metals. It covers a variety of other fabrication methods, including punching, folding, bending, pressing and riveting. The book is very clearly illustrated, and defines comprehensively demonstrations and student investigations. Throughout, emphasis is quite properly given to safety. A brief survey of the principles of production engineering materials is included.

Taken together, the three books in the area of construction with metals provide a sound treatment at the level to which they aspire. The final four books deal with more heterogeneous topics, which sky provides a straightforward introduction to engineering drawing, tailored to the TEC level one engineering drawing unit. Some items beyond this syllabus are included, notably component nomenclature and a description of perspective. I was a little disappointed that the book has not moved outside the strict confines of machine drawing. Engineering drawing has applications in other fields—electrical, civil, chemical—that could profitably be mentioned, even at this elementary level. Here again the blame must lie in part with those who lay down the syllabus.

Sutton provides the survey of domestic construction methods required for levels one and two of the TEC construction technology units. The treatment is necessarily superficial, extending as it does from town planning to plumbing but much detail is presented simply and clearly. There are few illustrative calculations, and the simple heat-loss calculations are handled more than adequately. Another topic which the author has not, to my mind, managed to present understandably is the method of classifying construction drawings.

Yousefzadeh's book is the only one of the 10 that is addressed to students working towards higher technician awards. It introduces typical elements of control systems (including machines, transducers and controllers), treats the standard elements of control theory, and extends into analogue and digital computing techniques. It is not modelled on any particular syllabus and the mathematical background expected of the reader is not very clearly defined. The treatment is rather uneven, with some aspects treated in great detail and others

brushed. Nevertheless, this book will provide one of the easier and more accessible vehicles to an understanding of elementary control theory.

Coggin's not very aptly titled book is a survey of the human condition which provides the basis for a course for almost any class between the ages of 14 and 18. Its breadth is such that it often dovetails with the level one idea of "dropping and then dropping," supplemented by some dropping and then dropping. I doubt whether its contents will have a lasting impact on young readers; indeed, the author concedes that the book is "primarily for teachers." Perhaps the most useful role that it can play is in suggesting to teachers a series of themes that can profitably be developed within a general studies programme, and some methods and ideas that can be woven into them.

Surface polish

Veneering Simplified. By Harry Jason Hobbs. Thames and Hudson. £5.50.
Modern Marquetry Handbook. Edited by Harry J. Hobbs and Allan E. Fleck. Thames and Hudson. £6.50.

The high cost of timbers, particularly hardwoods used by furniture-making craftsmen, must mean an increase in the use of veneers. Two books, originating in the United States in 1978, have now been published in this country. *Veneering Simplified*, a "new, enlarged edition," explains veneering techniques which can be carried out in a limited workshop. Equipment available in many school workshops will make some processes even simpler.

The text is illustrated by many black and white photographs. The author's claim that "you will see the largest photo gallery ever published of nature's fascinating and fanciful veneers" may lead readers to expect to find photographs of most of the species available from suppliers, but there are less than 40 specific photographs. Almost as many appear in the companion volume the *Marquetry Society of America's Modern Marquetry Handbook* in which pictorial veneering methods described briefly in *Veneering Simplified* are covered extensively. The up-to-date and, presumably, well-trialled ways used by members of the Society are clearly described and illustrated. Alan Edmund

Pastry pieces

Jonny Crockett

Step by Step Recipes. By C. Eggs, M. Booth and J. Dubs. Edward Arnold £1.95 paper.

This paperback booklet contains approximately 90 traditional recipes chosen to be suitable for all middle and secondary pupils within a mixed ability context.

The recipes have been forced into 15 fitting categories—most helpful for a child learning cookery principles. For example, pastry in some form appears in 30 per cent of the recipes both in its own right and under meat, puddings, soufflé, etc. Each recipe adheres to a format: "Ingredients," "oven" and a stepwise "method." The average number of steps per recipe is 13, but the number does not relate to the difficulty of operation. The fairly large typographic instructions are interspersed with occasional line drawings.

Most dishes are portable. This may be of value to schools, where although undesirable, it is the practice for pupils to provide refreshment. However, I doubt the realism of such liberal use of dishes and varied garnishes.

It is worrying that the recipes should be so at odds with current nutritional advice. There are no vegetable, salad or pulse dishes and brown flour is not mentioned. There is no mention of the use of fat and sugar. Also, such an automated approach, although possibly allowing fewer mistakes, hardly encourages taste saving and mental creativity.

A. G. G. Richards

Brick by brick

Brickwork and Associated Studies. Volumes 1, 2 and 3. By J. Bailey and J. Crockett. Macmillan £3.95 each.

These three brickwork volumes considered as a whole are closely matched to the City and Guilds Craft Certificate course. As the title claims, they cover the practice and theory of the craft together with associated subjects such as calculations, applied science and general building practice. A three-year craft apprenticeship suggests a progression in this work of one volume for one year, and the associated subjects syllabus has been followed in planning the sequence; but volume one, would not be adequate for the new entrant because most of the basic craft theory is in volume two. In fact, volume one starts with contracts, practice, setting out and levelling, areas of concern not usually mediate to the first year craft student. The sequence followed in fact is that used in the Construction Technicians' Course, namely preliminaries, setting out work below ground, floor, walls and foundations; a logical and procedural order rather than a programme of learning experience along which a craft student in particular is likely to progress. It is therefore more realistic to treat the books as a year's work in which the new entrant will turn first and for some time to volume two.

Entrants to craft apprenticeships are reputed to be allergic to much content, in particular, calculation and applied science. Reports appear

regularly painting a gloomy picture of the general level of competence of the school leaver in these subjects. This leaves the further education sector with a remedial problem which will only be solved by patient and skilful personal teaching. The problem is indicated in this book by the opening of "calculations" with instruction on adding decimals and (two ways) finding the perimeter of a rectangle. Such inclusions are criticised, not because the experience will not be needed by some students, but because the minority (one hopes) who need it will not get it from a book. The text goes on to deal with logarithms, but the authors take no notice of the enormous increase in the use of pocket calculators.

"Associated Subjects" appear throughout the course, but most of the treatment comes in volume one. Sometimes a well-worn theme is repeated in well-worn detail which the student will neither need nor want. One omission is any reference to cavity insulation, currently taking up millions of pounds and still in injection methods, while on sites everywhere one sees the job being done with polyurethane sheet or of insulation. Repetitive sections show no reference to a single shelf. There is copious use of good and relevant sketches, a rather limited table of contents and no index.

In general, however, these minor omissions must be seen against a full, complete and well presented work.

resources

Screen tests

BILL HICKS surveys television receivers and monitors

Such has been the success of the television industry's self-promotion—who can now doubt the inevitability of a video age, an information explosion, a videodata revolution?—that it was heartening to discover that, in 1979, some 5 per cent of secondary schools did not possess even a black and white set.

Given that this figure reflects a lingering abhorrence of the cathode ray tube, rather than an unwilling deprivation, it seems safe to predict that the average school will be using many more sets by the end of a decade which is likely to give birth to a fourth television channel with a strong educational component, and to see the final victory of videocassette over 16mm film, and the coming-of-age of the various teletext and videodata services.

To manufacturers, schools are more than ever the poor relations of the lucrative consumer and business markets. But while the choice of purpose-built schools receivers is dwindling, the variety and quality of domestic hardware readily adaptable to classroom use has burgeoned almost beyond reason. Mass-production and intense competition has kept prices low.

In appearance, purpose-built schools receivers have changed little from the imposing, securely-boxed devices high on their trolleys in school halls, to which whole classes of children used to be ferried for their once or twice weekly doses of schools television. Internally, all has changed; colour tubes, integrated circuits, lightweight chassis, superior sound reproduction and many other advances taken from the mass market, are ubiquitous.

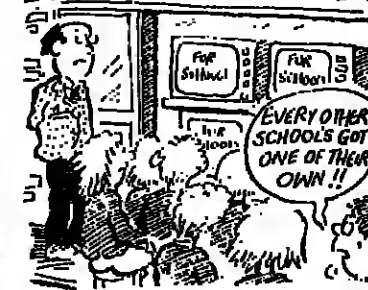
One of the finest school sets to be made in Northern Ireland, the MAM M26CAX/SSM, distributed in Britain by Reel Electronics Ltd, 2 Ganton Street, London W1, and costing about £445. It uses the well-tried Mullard 20AX High Bright colour tube, has a skeletal chassis with easily interchangeable sub-units for rapid servicing, and audio and video inputs and outputs to cope with all standard video formats, record and replay.



The 26in screen has a non-reflective coating as an alternative to the traditional deep black crepe hood for high ambient light viewing. The whole is encased in a sturdy teak veneered cabinet with lockable doors. Audio output is 4W, with above average sound quality.

The latest school set from Decca, the PZ109, has the distinction of having been chosen by the ILEA for their colour video re-equipping spree last year. Based on the earlier PZ1003 model, it uses a 26in A66-501X colour tube and standard Decca 100 series modular chassis. All necessary audio and video connections are provided, sound output is 3W, and again, it is strongly boxed with lockable doors which provide a deep and efficient light-hood in the open position. Details from Decca Radio & Television Ltd, Newhall Lane, Willenhall, West Midlands, WV13 3RW.

TV RENTA



A luxury for the home viewer, but a welcome aid to a teacher who needs to stay at the back of the class, and almost essential for calling up teletext pages. Further details from Radio Rentals Contracts Ltd, Apex House, Twickenham Road, Feltham, Middlesex.

For the more ambitious customer, Radicon Ltd of 49-51 Gladstone Road, Croydon, Surrey, offer the extremely sophisticated Tri-Standard 26in set, with a high definition self-converging tube, and the ability to receive, or replay cassettes recorded on three different internal standards—PAL (British), SECAM (European) and NTSC (American). It also has high fidelity sound and ultrasonic remote control. The price is about £450 though cheaper, and less sophisticated models are available.

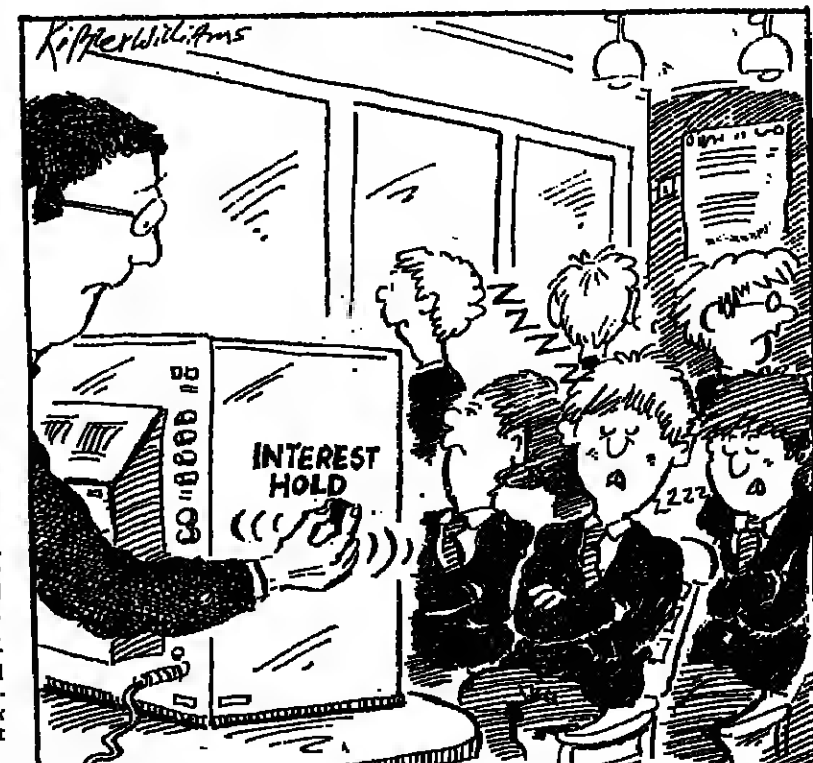
While a 26in screen is essential for satisfactory viewing with groups

A number of domestic sets offer almost equivalent specifications, and can readily be mounted on stands for classroom use. Pye's model 1826 with "Hi-Fi" sound and the Bush Rank Radio International BC6468 in full-colour—with remote control built into the same 20AX 26in colour tube as MAM. The top of the range 26in models from Doric Radio, Wren Electronics, Philips and Murphy—all of which carry the BEAB (British Electrical Approvals Board) seal of safety—again have adequate sound and picture quality, and versatility, for schools use.

Another rental source is Redifusion, who, although they no longer produce a specially modified schools receiver, offer special terms to schools for their standard 26in MKA colour receiver, with or without remote control: £148 and £130 a year respectively. Redifusion Central Services Ltd, PO Box 451, Carlton House, Lower Regent Street, SW1.

To keep up with the teletext revolution—and high the BBC's Ceefax and the ITV's Oracle systems are experimenting in the educational field—you need a set incorporating a teletext decoder, which will add from £100 to £200 to the basic 26in colour set price of around £400. The latest sets—Bush Videotau BC 6482, Pye CT493, Philips 671, Ferguson 3782, and others—receive all normal channels plus Ceefax and Oracle pages, and have remote control and audio/video input/output facilities. To tap the Post Office's telephone-based Prestel information service (which is not broadcast), a more complex unit costs less is required, such as the latest Pye model or ITT's TXV82 and TXV16, with prices around the £900 mark. Radofin Electronics, 91-93 King Street, London WC2, make a teletext adaptor which enables standard sets to receive Oracle and Ceefax signals.

Among literally hundreds of sets available, those from the following



of more than 10 pupils (many consider that even these are too small), there are many situations where quite small group, tutorial work, private study with videocassettes, project work, and so on. It seems unnecessary to draw attention to the vast numbers of portable sets for colour and black and white which fill the showroom windows. Their size belies their sophistication. Japanese manufacturers in particular, limited by import restrictions to sets smaller than 22in, have concentrated on squeezing more and more technology into smaller and smaller boxes. Many sets with 14 and 16in screens offer all the facilities of the top-price 26in sets, and are light enough to carry from classroom to classroom. Most sets now have separate video input sockets, or can be connected via the aerial socket to a recorder.

Among literally hundreds of sets available, those from the following

manufacturers have BEAB approval: Sony, National Panasonic, Bush, Ferguson, Teleton, Sanyo, Sharp Electronics. Most manufacturers offer nonn and colour sets with screen sizes of 12, 14, 16, 18, 20, and 22in. Prices for the mono sets are mainly in the £50-£100 range, and £250-£350 for colour. With the current price war in High Street discount stores, it is probably worth schools joining the consumer merry-go-round to find the most suitable set at this best price.

For permanent studio and closed circuit systems, and also for the sharpest displays of graphic read-out from computer systems, professional standard monitors are needed. These have no receiver component and are designed to give the sharpest possible picture on a small screen (5in and 9in are common), which could be from a camcorder, or the character

continued overleaf

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E. J. Arnold, Britain's leading educational suppliers, are pleased to announce two significant developments to improve their service to schools.

Guaranteed catalogue prices. In an effort to stabilise prices at a time when inflation is approaching 20%, E. J. Arnold will absorb all catalogue price increases in their 1980/81 Educational Stationery and Equipment catalogue until June 1st, after which any inevitable increases will be kept to a minimum.

Faster Deliveries. With the exception of small parcels, which will continue to be despatched by mail, all future deliveries will be handled by the nationwide Securicor Parcels Service, giving much faster delivery with no increase in prices.

Please write for E. J. Arnold's 416 page 1980/81 Educational Stationery and Equipment catalogue to Marketing Department, Equipment Division, E. J. Arnold & Son Ltd, Butterley Street, Leeds LS10 1AX Tel: (0532) 442944.

E J Arnold
Your complete service to education for the 1980's



resources

continued from previous page.

generator of a computer. The choice is usually best left to whoever designs the initial system.

For those with the urge and resources to build their own systems, complete ranges of monitors, cameras and recorders of moderate price are marketed by Crofton Electronics, 35 Grosvenor Road, Twickenham, Middlesex and also by RadiCom, who distribute the RCA range in this country. Crofton also supply useful UHF video modulators to allow standard receivers to be used as monitors for CCTV or microcomputers.

Ironically, the one recent development which could be of most value to schools, the television projector, is still probably beyond the means of all but the wealthiest and will remain so until volume production brings their price down.

There are at least six television projectors on the market now, with screen sizes from 50in to 72in. They all work on basically the same principle, converting the signals from a standard colour television chassis or video recorder into three different coloured lights, which are focused via mirrors and expander lenses into a highly reflective screen. They are all suitable for audiences of up to 200, and have sound output to match.

Among them are the Mitsubishi VS500B with a 50in screen, costing about £2,500; National Panasonic Cinema Vision, with a 60in screen, £4,500; and the Grundig Cinema 8000, with a 60in screen, and uniquely, separate receiver/projector units and 10W audio output, for about £1,800. Whether such devices will become significantly cheaper in part depends on the possibility of entirely different electronic screens becoming commercially viable. If they do, the whole cathode-ray tube industry will be in trouble.



Suppliers of stands and trolleys: Ucolec Engineering, Church Lane, Marston, Oxford; Specialist Audio-Visual, 127 Tinsford Road, Greenwich, London SE18; Grannell's Ltd, 265 Church Street, London, E10 7QJ. GB Educational Equipment, Fresh Wharf Estate, Highbridge Road, Barking, Essex.

Buying and renting

For more detailed advice, teachers should consult their local audio-visual adviser. Many authorities have negotiated their own bulk buying arrangements with wholesalers, or may have formed consortia.

Advice on safety and approved equipment is available from the British Standards Institution, 2 Park Street, London W1; the Council for Educational Technology, 3 Dorsetshire Street, London W1; and the British Electrical Approvals Board, Mark House, 9/11 Queens Road, Hove, Sussex.

Picture below: the standard ITT colour set connected to a microcomputer through an "interface card" connector.

'Announcement on £9m computer scheme soon'

Carolyn O'Grady

An announcement on the structure and details of the Department of Education and Science's £9m programme to encourage awareness of and use of computers, especially microelectronics, in schools will probably be made next week said Neil Macfarlane, MP, Under Secretary of State for the DES.

Mr Macfarlane was speaking at a press conference to announce the Department of Industry's microcomputer competition, which aims to complement the DES programme by distributing hardware to those schools who can show they have a use for it.

The announcement next week will only go some way to ending the intense speculation about the government's intentions in relation to the programme, about which nothing has been heard since its announcement on March 4. Speculation has mainly centred round the structure of the programme. It now seems likely that the director of the project will be a DES representative.

DI announces opportunity to win 100 microcomputers

A competition for secondary schools to win 100 microcomputers as prizes has been organized by the Department of Industry.

It is designed to complement the Department of Education and Science's £9m programme to encourage the awareness of, and use of, computers and microelectronics in schools which was announced on March 4 and which will concentrate on software development and distribution, curriculum development and teacher training.

Secondary schools will be asked this week to submit a project in whatever form they choose (essay, film, slides, graphics, etc) to describe how their school could best use a microcomputer.

The DI wants simple, imaginative projects, where possible outside the science and mathematics areas. No existing computing skills are necessary to enter. Entries will be judged in August by a panel chaired by Sir Robert Clynio, Technical Director of CEC.

The microcomputer being offered is the Model 3802 manufactured by Research Machines Ltd of Oxford. It is worth about £2,000. A good library of software is available from Micro Users in Secondary Education (MUSE).

Winners can choose between a system with a large amount of software or one with high resolution graphics. Courses in familiarising one teacher from each successful school with the machine will be run by the DI.

The DI hope that industry will contribute a number of microcomputers in order to boost the prize pool. Alternatively firms could offer their own prize to the best school entry in their area or in a particular subject.

ire guided by a steering committee of educationalists specializing in school computing, but it is doubtful that the names of the committee members will be given out next week.

The DES has already received a very large number of applications for grants ranging from humble proposals from individual schools to expensive, ambitious ideas from L.E.A.s. As the department is committed to spending £1m in the next 11 months, fears are being expressed that the project's directors will have no time to formulate a coordinated policy before they have to start handing out money.

The programme will be concentrating on curriculum development, the provision and distribution of software and teacher training. Money will not be spent on hardware £2m will be spent during 1980-81 and £2,500,000 during the following year. The rest will be spent during the subsequent years.

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Hasty collection

Open the sleeve to admire Finole Graham's cover engraving for the new Sean O'Casey celebration disc *The Green Cow Cows* (EMA 793) and the record obediently falls to the floor. The great Irish poet is 100 this year, just in time for the customary celebration on the television, and to mark the occasion Sean Murphy has put together an album of O'Casey lyrics.

Some are already familiar as songs, some are newly arranged, and a few are simply spoken. The vocal element is assigned to John Cavanagh. The musical arranging is credited to Paul Brady. The two do not mix.

Centenary or not, the idea of an O'Casey album has a lot to commend it. Poetry is meant to be heard. The poet of "All Around My Hat" as sung by Steelee Span is not just a classic but a figure of myth.

This production, however, bears all the marks of haste. An "art" sleeve the wrong way up; fulsome notes which forget to mention who is actually singing; so that one might be forgiven for imagining the surprisingly powerful voice to be that of the poet himself; the order and selection of lyrics; the music.

The music, indeed, is so innocuous that it casts on anti-epic plastic film over the flesh and bone of O'Casey's verse. Lyrics like "Down Where the Bays are Humming" and "Now which by themselves would make your local PTA blush like the beetroot—are rendered in a disco beat and one even evokes George Michael in drag. It makes for sparkling listening, and, perhaps even for O'Casey into a few schools, but I rather doubt that the old man would approve.

Robin Macdonald

World of wildlife

Wildfowl: Ducks, Geese and Swans by A. G. Tindle, BSc, FGS is a set of 20 35mm colour slides, with notes.

Focal Point Audiovisual Ltd, 251 Copnor Road, Portsmouth, PO3 5EE, £5.25

This set illustrates 20 of the 140 to 150 or so species of wildfowl in the world. It includes nine types of duck, six geese and five species of swan. The species not native to the British Isles, such as Carolina and Cape ducks, Hawaiian geese and black swan, are found in various wildfowl collections.

An interesting range of species geese are red-breasted Merganser, Bar-headed, Hawaiian, Emperor and Bean. The notes provide a brief description and comments on adaptations and ecology. The photographs are adequate although in the Carolina duck, the frame clips the top of the bird and on others identification pointers are not always completely visible. The set gives an interesting introduction to the world of wildfowl.

J.A.B.

Exercise in life, skills and other ideas for preparing pupils for life after school are the subject of a course for career advisers to be run during July 21 to 24 by the Institute of Careers Officers. Among the speakers will be Mike Scully, of Leeds University who will introduce a subject of special skills; Bill Lew, of NICEC who will talk about developing links with the outside world; and Catherine Ament, ILEA's careers guidance inspector. Details of the course can be obtained from the ILO or Old Board Chambers, 70 High Street, Stourbridge, West Midlands.



Parliamentary Train: Interior of a Third Class Carriage is a cartoon in a pack of 11 prints and cartoons issued by the Pictorial Charities Education Trust about railways in the Industrial Revolution. The pack also contains amusing extracts from reports written by the London Superintendent of the Great Western Railway in 1839, and notes on the inception of the railways. It is obtainable from the Trust at 18 Kirchen Road, London W13 0UD, and costs £2.20 plus 3p VAT.

New means

Picture Cue Cards for Oral Language Practice, by J. V. K. Kerr, Evans, Russell Square, London, £29 plus VAT.

The material is designed for teachers who are willing to organize practice in pairs and small groups. A few pre-selected cards are issued to each table, and these provide substitutions within the dialogues being practised. The handbook does not claim to give advice on presenting new language items, but offers plenty of ideas for practising items already introduced. Teachers can select from the eighty-eight offered, a suitable follow up activity.

In a sensible introduction, the author recommends "controlled practice" before "communicative practice". Of the former, Mr Kerr says: "This type of language practice is out of fashion but it is a very necessary part of the process by which the learner acquires new patterns in the foreign language and internalizes them. Precisely. The mnemonic value of drills is often overlooked in this race for 'communicative competence'."

Those who demand authenticity will not be pleased by some of the drills (eg. "Run asked for a crash helmet. Didn't you? No, what I wanted was a glass of orange juice.") Although practice of such many dialogues can be useful as well as enjoyable if conducted in the right spirit.

This publication will be very useful for teachers of fairly well-motivated students, whether teenagers or adults, but all EFL teachers will find it stimulating as a source of ideas. (£3.30).

G. Abbott

Question & Answer
CassettesIn
CHEMISTRY

This series consists of 4 cassettes plus small booklets, total playing time 5 hours, covering problem and multiple-choice type questions taken from past G.C.E. examination papers. Until June 1981, we're offering these 4 cassettes at a special total price of £14 + p.p.p. 75p.

Orders to: O. & A. Cassettes, 100 Great Russell St, W.C.1, Telephone 01-580 7552. (Ask for James Smith)

Animated discoveries

SHEILA GRABER on making animated films

The opportunity to plan and make their own animated film is equally appealing to children over a wide range of ages and abilities. Such well-worn, often intangible, concepts as "problem-solving", "personal discovery", and "creative leap" become startlingly alive and real in a classroom of 30 children actively engaged in the practice of animation.

The idea that animation requires highly specialized expensive equipment, thousands of drawings and pointers and hundreds of people working for months on end to produce a few seconds of film is only relevant to the highly specialized Disney style of animation. This evolved to produce a steady stream of entertaining films for commercial ends. In the classroom the approach can be very different. The simplest equipment and most mundane of materials can, with imagination, be used to produce a fine film in the space of a one-hour lesson.

A good analogy (for those not conversant with the idea of animation and education) would be practiced at factory, studio, and school levels. Factory produced work, for a mass-market, must maintain certain professional functional standards—and is, by its very nature, often cramped in its creative potential. Studio produced work uses less expensive equipment but allows more time to experiment and produce a unique personal statement. School pottery and school animation use basic equipment—often improvised and amateur—but lessons can give vast scope for personal discovery and enjoyment and work of a splendidly vital and loose or well-made "professional" level can be made.

Link-up

"How one small step forward in a Camden school could become a giant step forward for mankind," the slogan under the picture of happy, awkward, joyful, and even a little bit mad, children, has been seen on advertisement boards throughout the country.

This is because the advertising firm of Ogilvy Benson & Mather has taken on the account of the Commission for Racial Equality, currently involved in "Operation Link-Up". The operation is intended to "placard the most critical social areas" defined as housing, employment, education, police relations and the leisure industries. The first campaign is aimed at education.

Advertisements, conferences, more advertisements and the CRE "providing a forum and coordination for self-help" is the programme for the rest of the summer term.

Further information from Horace Lashley, Coordinator, Operation Link-Up, Elliot House, 10-12 Allington Street, London SW1E 5EH.

Ohp guide

A third edition of *A Guide to the Overhead Projector* has been published by the British Association for Commercial and Industrial Education. The guide is by Len Powell and costs £1 to BACIE members and £2 to non-members.

The book deals with the overhead projector itself, the production of the image, copying processes and the making of transparencies. There is a checklist of materials for slide preparation in addition to a list of useful addresses.

Publication Sales Department, BACIE, 16 Park Crescent, London W1N 4AP.

Film survey

An *Urban and Environmental Studies Film Guide* has been produced by Guyan Williams of the Department of Town and Country Planning at Manchester University. The guide gives details of films under 10 headings, describes the film in a brief abstract, and includes, wherever possible, the names of the distributors, the date of publication, the sponsor or sponsoring organizations, whether the film is in colour, its running time and hire cost. It costs £1.50 inclusive of postage and packing.

Department of Town and Country Planning, University of Manchester, Manchester M13 9PL.

set up a class of 30 pupils is: One Super 8 (silent) camera with single frame release—cost about £100. One tripod—£15. A Super 8 "fast" film cassette—£5. An ordinary 50-watt bulb, holder and shade—£5. A Super 8 film projector (silent) £150. (sound, preferable) £200. For an outlay of £325 you are set to start. This amount is quite a chunk out of the requisition, but weighed against definite saving of materials actually used in lessons, it will cover its cost in the space of a year. The films require only small quantities of paper, clay, and often just scraps—a "normal" art lesson would consume £300 worth of paper, paint and clay in the space of a term or so. Having become familiar with the working of the camera, fix it on tripod, screw in the single frame release and it is ready to be used in class.

Camera work

One way of introducing the basic working of the camera to pupils is: give each a scrap piece of Super 8 film, 18 frames in length. Explain that this is the number of single pictures needed to give one second of screen time. Line up camera on one pupil, and raise arm and lower it counting out one second. Press trigger as arm is being lowered—when that piece of film is processed it will show one frame with arm fully extended, next frame with arm completely lowered—the projection of these frames in rapid succession an screen gives the illusion of movement.

With this basic knowledge it is simple to then go on to show how the use of the single frame device can create movement inanimate objects. Place a paint bottle on table, line up camera on it, take one frame with release, move bottle slightly to left, take another frame of film—move bottle, click release, etc. for 18 frames.

On projection the bottle will appear to move by itself for one second. To establish this concept in the minds of the students and to give them all practical experience at using the camera the following pattern could be used. The children work in twos. One sits on chair, reads in camera viewfinder; the partner works the single frame release. The sitter has 36 frames of film to use. For every frame

a slightly different position of head, eyes, neck, etc. to be used e.g. Shut one eye, click; shut other eye, click; move head down, click; up, click, etc.

On completion the two swap over jobs. The rest of class are planning their own sequences—once a pair have finished they go on to merge with others of their own choice to form groups of five or six in which they next work out patterns of movement involving all members of the group for a period of 10 seconds or 180 frames. On viewing the finished films, each pupil will remember their own face on screen and will be fully aware of the important fact that 36 rather time-taking clicks of the camera result in only two seconds of action-packed screen time. By now the class of 30 will have formed themselves into five groups—often with a definite group-leader emerging.

Future lessons can incorporate use of a wide range of materials geared to a structured plan of action. Starting with the initial project of planning and filming a group title sequence incorporating each member's name animated in their own individual fashion tied to an overall group pattern is possible to move on to projects connected with colour, line, composition, words, sounds (the edition of a sound track is a simple affair and synchronized sound is possible with nothing more than a stopwatch).

Eventually the pupils can tackle subjects connected with other subjects on syllabus—animated life cycles from frogs to flowers; exploding volcanoes; pots which make themselves; architecture through the ages; leaps into life along with more abstract concepts of religious and philosophical beliefs.

Creative ideas

The whole business of animation is so lively and attractive that it generates its own interest and enjoyed by its own members—both in the initial planning and in the actual making of the film. The children grasp the somewhat complex timing concepts of animation—children are apparently natural animators.

Animation encompasses all the visual qualities of the major arts—colour and line; sound and rhythm; space and time. It can, particularly when linked to the synchronized soundtrack, add its own unique ability to weld them all together. No other medium can com-

press such vast subjects into very minutes of time and by that compression add clarity and shape to the overall pattern of development at the same time painting out the thinking behind individual changes. To return to my pottery analogy, the generation prior to Bernard Leach and later "artist potters" largely considered that pottery was the province of factories and had nothing to do with individual expression and even less to do with education. The last 30 years have proved the shortsightedness of that concept and thanks to the example of artist/potter/teachers we now have ceramics playing an important role in many schools.



I hope that the art of animation is not present still at the pre-teach stage will be explored and enjoyed by a new generation of outcasts/students/teachers. We are now moving into the video age when film and sound will be as freely and easily available as tape cassettes are now, when every classroom has its own video set, and when there will be plenty of really worthwhile material to put through it...

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*NB. Hire charge £12 + carriage & VAT. Also available from N.A.V.A.L. & S.C.F.L. or try your local film library

For further details of these or other audio-visual resources please contact:

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In respect of Secondary School Posts letters of application should be sent to the Head Teacher concerned giving full curriculum vitae and quoting two referees.

For all other posts application forms and further details where applicable are available from the Director of Educational Services, Mercury House, Mercury Gardens, Romford, Essex.

Applications requiring acknowledgement and request for forms and further details should be accompanied by a stamped addressed envelope.

There is a scheme for removal expenses—details on request.

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Abbs Cross Lane, Hornchurch, Essex.
Telephone: Hornchurch 40304
Head Teacher: M. McAlpine B.A.

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Scale 1/2 required September 1980 to teach the subject in a well-established Physics Department with a good academic record. Nullified Physics is taught throughout. Opportunity to teach 'A' Level. The post is suitable for a newly qualified applicant, but a Scale 2 post is available for a candidate with some experience.

BEDFORDS PARK SCHOOL (Roll 1,169 Co. Ed.)
Appley Drive, Romford, RM3 7SJ.
Telephone: Ingrebourne 71331
Head Teacher: R. J. Brecken, B.A.
S.P.A. Allowance £201/276 p.a. payable.

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Scale 1, required as soon as possible. Physicist, Physicist or Chemist with versatility, sound teaching skills and lively interest. Teaching full 11-18 age range available. Excellent facilities and detailed curriculum planning.

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Scale 1, required September, 1980. Special interest in Needlework preferred. Other teaching subject(s) needed; please specify.

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Scale 2, required September 1980 to teach the subject to 'A' level with some Computer Studies to 'O' level. Scale 2 available for a suitably qualified and experienced applicant.

CHAFFORD SCHOOL (Roll 980 Co. Ed.)
Lamb Lane, Rainham, Essex.
Telephone: Rainham 52811
Head Teacher: M. S. Justins, M.A.

TEMPORARY TEACHER OF RELIGIOUS EDUCATION

Scale 1/2, to take the subject throughout the school. Scale 2 is available for a suitable candidate. Social Studies as second subject would be an advantage. This post is temporary during the secondment of the present post holder.

FRANCES SARDLEY SCHOOL FOR GIRLS
(Roll 1,164)
Brentwood Road, Romford RM1 2RR
Telephone: Hornchurch 47368
Head Teacher: Mrs. J. Irwin Hunt, M.A.

TEACHER OF HOME ECONOMICS/NEEDLEWORK/CHILD CARE

Scale 1, required as soon as possible to teach the subject throughout the school.

GAYNES SCHOOL (Roll 1,058 Co. Ed. Sixth Form 100 plus)
Brackendale Gardens, Upminster, RM14 3UX.
Telephone: Upminster 22980
Head Teacher: L. K. M. Bonny, M.Ed., F.C.P.

TEACHER AS HEAD OF PHYSICS

Scale 3, required September 1980. A well-qualified graduate required to fill this important post and be responsible for the organization and development of Physics within the Science Department. The sixth form groups are of a good size and the successful candidate will be expected to teach Physics to C.S.E., G.C.E. 'O', and 'A' level students.

TEACHER OF WOODWORK AND METALWORK

Scale 1, required September 1980. This successful candidate will be joining a strong department which offers courses in craft, design and technology.

TEACHER OF PHYSICS

Scale 1, required September 1980 to join a thriving department. The candidate will be required to teach the subject to C.S.E., 'O' and 'A' level. This is a suitable post for a probationary teacher.

TEACHER OF ENGLISH

Scale 1, required September 1980. A graduate teacher required to join a strong department in which courses are offered to C.S.E., G.C.E. 'O' and 'A' levels.

MARSHALLS PARK SCHOOL (Roll 1,400 Co. Ed. Sixth Form 95)
Haverling Drive, Romford, Essex.
Telephone: Romford 24134
Head Teacher: T. B. Coomer, B.Sc.

TEMPORARY TEACHER OF ARTS

Scale 1, required September 1980 with the ability to teach some photography. This post is temporary during the secondment of the present post holder.

THE NEAVE SCHOOL (Roll 897 Co. Ed.)
Settle Road, Harold Hill, Romford, Essex.
Telephone: Ingrebourne 71334
Head Teacher: J. B. Quinn, M.A.
S.P.A. Allowance £201/276 p.a. payable.

HEAD OF ENGLISH DEPARTMENT

Scale 4, required September 1980. A well qualified and experienced teacher is sought to head this key department and help in formulating school policy. Very good libraries and facilities. Examination courses to 'A' level. Separate drama and remedial provision with close working connections.

TEACHER OF FRENCH

Scale 1/2, required September 1980 to teach the subject to C.S.E., 'O' and 'A' levels. German being introduced as a second language. Scale 2 may be available for a suitably qualified and experienced applicant.

REDDEN COURT SCHOOL (Roll 921 Co. Ed.)
Cotevold Road, Harold Wood, Romford RM3 0TS
Telephone: Ingrebourne 42293
Head Teacher: B. A. Groome, M.A.

HEAD OF REMEDIAL DEPARTMENT

Scale 2/3, required September, 1980. An experienced and suitably qualified Teacher required to establish and run the department in Years 1-3. Initially on pupil withdrawal basis. The successful candidate is expected to contribute to another subject area in this expanding school.

TEACHER OF GENERAL SCIENCE AND MATHEMATICS

Scale 1, required Autumn Term 1980 to teach at first in the Lower School.

ROYAL LIBERTY SCHOOL (Roll 897 Boys)
Upper Brantwood Road, Romford RM2 6HJ.
Telephone: Romford 40544
Head Teacher: J. P. Cole, M.A.

TEACHER OF MATHEMATICS

Scale 1, required as soon as possible to teach the subject to C.S.E. and 'O' level with some 'A' level work. Interest in Boys' P.E. would be an advantage.

TEACHER OF PHYSICS

Scale 1/2, required September 1980 to teach the subject throughout the school up to 'A' level. A Scale 2 post is available but also suitable for a first appointment.

TEACHER OF BIOLOGY

Scale 1/2, required September 1980 to teach the subject throughout the school up to 'A' level. A Scale 2 post available for a suitably qualified and experienced applicant, but would also suit a new entrant to the profession.

SACRED HEART OF MARY GIRLS' SCHOOL
(Roll 824)
St. Mary's Lane, Upminster, Essex.
Telephone: Upminster 22980
Head Teacher: Sister St. Esprit, M.A.

TEACHER OF HOME ECONOMICS

Scale 1, required September 1980. Established courses to C.S.E., 'O' and 'A' level. Opportunity for sharing examination work. Practising Catholic preferred.

ST. EDWARDS SCHOOL (Roll 1,080, Sixth Form 150)
Aided O. of E. Comprehensive School,
London Road, Romford, Essex.
Telephone: Romford 42808
Head Teacher: J. E. Givens, M.A.

TEACHER OF METALWORK/WOODWORK/ENGINEERING DRAWING

Scale 1, required September 1980. This could be a full or part-time post suitable for either a first post applicant or a more experienced teacher. There are well-equipped craft shops and Engineering Drawing is an expanding subject within a strong energetic department. Many candidates opt for 'O' level and C.S.E. examinations in several syllabuses. 'A' level work also available for a suitable candidate.

Haverling

SECONDARY

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extra

ART AND CRAFT

HOLLOW AT THE CORE

The executive of the NSAE met recently to respond to the DES paper "A Framework for the School Curriculum". Peter Dormer reports

Visual art is excluded from the core curriculum proposed by the Secretaries of State for Education in their paper *A Framework for the School Curriculum*—a paper seen by some people as a Grindin's charter. Predictably, the executive members of the National Society for Art Education (NSAE) are angry that art is not in the core and they are worried by the paper's narrow philosophy.

Dan Gleeson (NSAE general secretary) and Peter Moore (NSAE president) are critical because the curriculum envisaged by the DES appears to them to possess only one real aim—to fit children for jobs. NSAE sees this as a necessary task for schools but certainly not a sufficient one. In this it echoes the thoughts of Lewis Mumford who, half a century ago, warned of the menace posed by the "busy people" who forget that social systems exist for people and not the other way about.

The NSAE is keen to explain the various levels of involvement art has as a subject in the curriculum, and its executive made the following points at a recent discussion held to consider their joint response to the DES paper. One of

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extra CRAFTSMEN IN RESIDENCE

By Susan Thomas

Craftsmen in residence—it sounds rather grand. As though, at the very least, the standard should be flying. And in fact, the first thing that you see as you enter Lesley Millar's well appointed studio is the strikingly patterned rug moving gently in a draught.

Lesley is one of an increasing number of artists and craftsmen in residence. They are dotted around the country, in schools and community colleges which have opened their doors to this exotic breed. Usually funded three ways by the school or education authority, the Crafts Council and the Regional Arts Association, they bring a taste of excellence and a breath of fresh air to the art departments.

It is a two-way process. Young craftsmen, particularly woodworkers, weavers or potters, find it hard to survive alone. They require a lot of studio space to set up their equipment. Often, too, they need, but cannot afford to buy, the sort of equipment that many schools have in their craft workshops.

The schools, in their turn, are able to show their pupils work of a higher standard and greater variety than most teachers have time to achieve, though they may well have the ability. The pupils can see the whole process from early research or inspiration, through design to the finished article. And because these craftsmen who spend an extended period in the school are expected to supplement their income by undertaking commissioned work, the children also see something of the less romantic aspects of being self-employed, the need to collect every small receipt or burn the midnight oil.

As rolls fall and the pressure on space diminishes more schools may consider a resident craftsman. It is a nice idea but needs careful consideration, and the Crafts Council, which has helped to arrange most of them, is the major source of information.

Lesley Millar is Sevenshanks School's second craftsman in residence. Their first was a jeweller, John Gorrett. Appointed for one year with an option on a second, he was established at one end of the busy wood workshop and given all the facilities he needed to work on his own commissions. In return he taught for a limited period each week (experience shows that eight hours is the optimum), and was always available to watch or chat to as he worked. John, the lutes and his cats, became a popular feature of the school. About 15



Lesley Millar, in residence at Sevenshanks School in Kent, works on one of her own commissioned rugs watched by a sixth-form pupil who has just started work on a small handloom piece of her own.

pupils made instruments and some learnt to play them. But he did not take up his option on the second year.

The school learnt from this experience and adapted the workshop complex to make a self-contained studio for the craftsman. There Lesley works and teaches, always visible and usually accessible, but insulated from the distractions of the schoolroom.

It is essential too that all those involved see the craftsman as playing a complementary role to their own. It would be very easy for staff to feel insecure and threatened by such professionalism at their elbow, but as Peter Morgan, a potter currently working at Bishopstoke Comprehensive, Caversham, says: "To burst open the touching process would be destructive, what we are doing is as much for the teacher's benefit... as the pupils'."

West Glamorgan has two resident craftsmen at present, Peter Morgan and Alison Thompson, a weaver at Sevenshanks. They were both appointed for 18 weeks, and their appointments are interchangeable. Alison feels that art or craft as a career was always played down in her own schooldays. She is keen to show children that creativity can be a job for life, not just a leisure pursuit. Peter talks of bridging the ever increasing gap between the craftsman and the general public, and both hope to leave their studios as working parts of the school. If the experiment is successful West Glamorgan Education Authority hopes to appoint more craftsmen to more schools for longer periods.

These craftsmen and women bring a wider vision into the schools. By their very nature, they are resilient, highly individual and enterprising. John Gorrett trained as an engineer and taught himself to make lutes. Lesley Millar went to study the weavings of the Navajo Indians, and Mike Clarke, a woodworker in residence at Bureleigh Community College, Loughborough, has been a carpenter, a furniture maker and a wood turner into the schools for two days. Just a taste for interested schools.

Practising artists and craftsmen of all sorts have a great deal to contribute in education but their presence in the schools is heavily dependent on official funding. It is to be hoped that the Government will continue to recognize the value of the scheme by supporting it and perhaps outstripping schools will approach local firms for subsidies. After all, a sponsorship of £4,000 is but a drop in the ocean to the high technology end of our society.

The Craft Centre issues a bi-monthly magazine at £1.25 which lists all related guilds and societies. It is beautifully produced, useful for teachers and older pupils. They also run a series of study days for craftsmen, students and teachers in London. The forthcoming one on knitting is already fully booked but places are available for iron work at the V and A on May 31. Contact the Crafts Council at 12 Waterloo Place, 01-839 1917.

Lastly they have sponsored six "Meet the Craftsman" tours each year. Groups of five or six craftsmen in a subject such as musical instrument making have been centred in different parts of the country where they talk about their work in schools, shopping centres, adult education institutes, prisons, anywhere there is a responsive audience. However, these tours are expensive to organize, the centre is considering ending craftsmen directly into schools instead.

It may be that craftsmen first experience their materials in school. This initiative is so vital to their development that the centre has decided to investigate the training of craft teachers, comparing and other things the results of teachers trained at colleges of education with those trained in colleges of art.

Ms Pearce-Higgins's post is a fairly new one but already it is felt the potential is enormous. The council is about to set up a supporting education committee with members drawn from colleges of art and education, adult education, schools and craftsmen. They break into action next spring with a conference on craft in education.

They circulate information on exhibitions and materials, emphasizing the benefits of liaison with Regional Art Associations and Craft Guilds. There are 11 RAAs throughout the country and each one sends out regular news letters.

extra SCULPTURE—A MISSING DIMENSION IN SCHOOL ART

By Carole Hodgson

Why is sculpture not taught in schools? The reasons are complex. Even in schools where highly motivated and energetic teachers are organizing art departments which are well integrated into school life, there is only a slim chance that sculpture will play any part at all.

There are more schools where sculpture does flourish, museum and gallery visits are arranged, practising sculptors come and work with pupils and staff of all subjects, relating contemporary sculpture to that community; but in most schools there is no sculpture.

One might ask: is there really any need for sculpture? So many activities demand three-dimensional understanding, yet while most people know a little about three-dimensional space and three-dimensional solids, they usually have no idea how to link this knowledge to the form called sculpture. The opportunity to paint, draw, make prints or textiles is provided but, if it is generally accepted by orientated people that practice in the visual arts leads to a deeper understanding of one's self and one's environment, why are the dominant subjects of the art curriculum, those which interpret the reality of self and environment as only two dimensions?

Primary school teachers know that children learn through both two- and three-dimensional art activities, with seriousness and great enthusiasm, and much has been made of "free expression" in art activities; but there is seldom any discussion on how one sees, or any form of evaluation introduced.

In education colleges the three-year course for student primary teachers allows only the briefest introduction to the practice of the visual arts and very rarely to sculpture. Even the most imaginative and resourceful teacher using found objects to help the pupil make evaluations about space, movement, volume, mass, can feel quite insecure as to how to develop sculpture in the children's question why they are doing it.

Since teacher training colleges produce so few teachers with any background in sculpture, is there perhaps a chance that the art colleges can produce sculpture graduates interested in teaching? Although such students can rarely enter primary teaching, there is a positive place for them in secondary school teaching.

Often secondary school teachers, who are aware of the value to children of making sculpture, are content to leave ceramics to fulfil the need. Some excellent ceramic sculptures that one sees in a few schools would certainly imply that this does develop 3D understanding, but not all pupils take ceramics as a subject and few progress beyond the pinch, coil or thumb pot and so never experience the excitement of more advanced work. In those rare art departments where teachers have indicated that they feel sculpture activities are important, there is a strong feeling that the work should be directed by a specialist, normally a sculpture graduate from an art college.

The study of form and other sculpture aspects is a slow process, even more so when the basics still remain to be taught at college level. The almost instant success of students in the middle sixties, leaving college and finding themselves in the centre of the "art world" has compounded the problem, leading students to believe that their own achievement must have the same rapid progress. The pressures on fine art students to dedicate themselves to production, rather than to their learning, are oppressively real.

Although over the last few years there are signs that students are beginning to sense the inadequacy of the present system, deliberately free as it is from imposed structure, until the Fine Art graduate who does not become a successful "artist" ceases to be regarded

as a "failure", it will be difficult for him to develop beliefs and convictions about his other rules. But perhaps more important is how the sculpture students can be helped to understand where their own development stage is at the beginning of their graduate studies.

This is probably essential if some degree of enthusiasm is to permeate through the educational system, and is absolutely vital considering that the vast majority of art education in Britain is influenced by the colleges, whether society-at-large, through mass media, the gallery, the museum or art centre etc.

Even if the sculpture graduate wishes to teach in secondary education it does not necessarily mean he will have the opportunity to teach sculpture. If schools reject the possibilities of sculptural learning does this rejection pass into society, or is it vice versa? Far too few cities, towns, villages give sites to new sculptures, so that people may become familiar with 3D imagery just by casual contact. In most locations even art students with a vested

interest, find it almost impossible to see actual works by contemporary sculptors. The monument, statue or commissioned church sculpture relates to the viewer by emotionally evoking the event, by allowing the life experience embodied within the symbols to be found. The viewer need not become aware of the sculpture language.

If the "seeing" of contemporary work uses only the same means as that used for the more literal monument, then a barrier of resentment on the part of the viewer becomes more entrenched. The problem for the sculptor, as opposed to the painter, is increased because for the public the most easily available means of seeing sculpture is through the photograph, where the understanding of form, scale or anything that is about real 3D terms is impossible, and only vague impressions of the work can be known. The interpretation of art by the media is little help, since reviews are severely limited in space.

How far does the generalized, popular image of the artist increase the gulf? Too often the arts are divided into separate areas. The

composer is portrayed as hardworking, disciplined, and often too serious, even by those who do not listen to the music. The writer is assumed to be totally committed and, because we deal mainly with verbal language, is able to intensify and experience knowing that the written word is not remote from the reader. But the visual artist, who can also intensify the experience, is depicted as brooding upon the ridiculous, sitting around waiting for inspiration, and lacking in integrity.

There is hope that competitors such as the Arts Council's "Art Into Landscape" and the proposed Whitelapel exhibition "British Sculpture 1900-1980" will go some way to change these assumptions and attitudes. Even then it must be remembered that the crowds that descend upon museums and galleries are still only a very small proportion of society, with too many considering sculpture as mere floor-space-filling or as something "walked into backwards when looking at a painting".

Whether by changing attitudes towards sculpture by society or attitudes towards sculpture in art

education, or both, we must break out of the self-perpetuating cycle. Sculptural abilities of people have little opportunity to develop from the age of seven or eight years. Therefore students who wish to study sculpture arrive at art colleges with little or no basic understanding of sculpture. Their expectations of becoming an artist are frustrated and they can leave with relatively little that they wish to offer to compulsory education as teachers. The value and practice of sculpture in education needs to be provided in the 5 to 18 age range, so that pupils will then have an opportunity to discover their own sculptural experience through practice and then have some probability of understanding something about themselves, their environment and hopefully find some means to appreciate how the artist expresses the significance of his sculptural experience.

Carole Hodgson is a sculptor who is also a visiting lecturer at colleges and schools throughout England and Wales. Her drawings and sculpture can be seen at Angela Flower's Gallery, London.



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This hand is only waiting for the cigarette between finger and thumb. A third-year student at St. George's School follows out the clay preparatory to firing. Much observation and drawing from life preceded this Subject.

A STUDY IN CONTRASTS

Susan Thomas observes two different ways of teaching art

In 1978 Pamela Freund finished her stint as a school-based tutor for the Institute of Education in London. Pip Cressy took over for the next two years. Both were "brought from the coal face to give a more earthy touch to the course", as a senior lecturer picturesquely expressed it. They lecture, run workshop sessions and visit students in schools. They were appointed because their supervision of students on teaching practice was so exceptional, and their art departments so successful.

Both women are young and highly professional. (It comes as no surprise to hear that the students have a great respect for them as practising teachers.) But there the similarities end. In approach, basic philosophy and organization, they are as different as chalk from cheese.

Pamela Freund is gentle, slightly built and speaks so quietly that you have to strain to catch the words. As head of art at Mary Bourn School, a 500-strong girls' secondary school tucked away behind Olympia, she believes passionately in art education. "Without the expressive arts we would just be training children to be cogs in the wheels of industry," she says. "We must help them to dream, to be elated when they look at a flower, or a piece of machinery. They must be able to continue on a voyage of discovery of their own." She continues her own voyage of

discovery by constantly seeking challenges. She has been a CSE assessor, is involved with an ILEA working party on art and cultural studies, regularly touches at a summer school ("the one thing that refreshes me more than anything else"), and is currently involved in a new media-studies course with the head of the English department.

Pamela looks outside the school for her own inspiration and encourages the pupils to do the same thing. By timetable the art lessons in blocks she is able to take them out without disrupting the school. They go out to study texture and pattern—a day at Brighton looking at wrought iron, Regency tapestries and the Pavilion—then picking blackberries on the Downs. They look for their cultural origins in Nottingham, at the African Textiles Exhibition or in "The New Abstraction" at the Tate.

The walls are covered with sensitive drawings and paintings, thoughtful and confident explorations of disparate elements in the developed later in a screen print or batik. The department encourages acute and sympathetic observation and this is reflected in the work, sometimes in the almost tender interpretation of the subject. Pamela and leaves struggle through the clay in the organic ceramics, pottery fungi and sea shells where the display cabinets with soft sculptures, fabrics printed and sewn into giant lemon slices or tomato cushions.

Great efforts are made to encourage the children to interpret the world in the light of their own ethnic traditions. Sixty per cent of the children are immigrants, mostly

Caribbean, and their work is characteristically concerned with pattern and a distinctive non-European choice of colour. The pupils glow with the symbolic Rastafarian colours and black: "Oh yes, I must have black, Miss." She teaches through a policy of "causalism and leeways". Art is like poetry she says, and encourages the children to look for the elements of contrast and similarity. It is a way of learning to see. A first year project is preceded by a series of exercises, heavy shapes, hunting subjects, cues, solid colour and watery tones, all culminating in a circus picture.

"Variety is strength", she says, and all teachers teach all things though she would never force any one to do a subject they hated. She has six staff, four of them part-timers, giving a total of 3.5 full-time teachers by chance they are all 3D trained, they teach drawing, painting, printing, sculpture, pottery and candle work without evident strain. Part-timers bring problems of communication, largely solved by talking every lunchtime. Break periods are a sort of continuous in-service training course. They also bring a new vitality and freshness into a department.

Pamela dislikes fixed schedules. The art syllabus appears to evolve spontaneously, but this is deceptive. She teaches each year group, and the school is full of highly professional art displays, put up by Sue Simpson her "second in command". Every child, in every year, will have work up at some time.

continued on opposite page.



Mary Bourn School. The walls are covered with sensitive drawings and paintings, preparations for screen prints or batiks.

Photo Susan Thomas

extra

"A study in contrasts" continued

By walking through the school you can see the syllabus in action. The key to the smooth development of the work and to her successful handling of students lies in her carefully thought out philosophy of art, and those regular discussion sessions in the lunch breaks.

Pip Cressy could not be more different. Slim and lively, she is the original organizational woman. Art rooms should be like science labs she says. She buys good tools and equipment which last. Everything has its proper place and is accounted for, properly cleaned, at the end of the lesson. She believes in a stimulating environment. A casual arrangement of deck chairs near the ceiling takes the eye, and your view even the ceiling punctuated by little groves of palm-trees. "To spoil another child's work or damage a plant is tantamount to sacrilege," she says. "I have been known to go quite barmy"—and you can believe it.

Pip trained in Textile Design at Manchester and came to her present school in Malda Vale by way of the huge Thomas Bennett comprehensive at Crawley, a local C of E school and an extended tour of the Mediterranean countries. She is currently head of art at St. George's, a co-educational secondary school with 800 pupils. Next term she will begin a two-year secondment as an advisory teacher with the ILEA Art Teachers Centre.

She has a very practical approach to everything. The art department is spread over one room in a separate annex, and a large open plan room used as three distinct areas. This poses problems of organization and discipline—fine for the teacher who enjoys team teaching, a potential disaster for others. She is adamant that no teacher, even in the days of need, should accept a post in a school whose ethos or physical environment they find distasteful.

It is her interest in teaching that comes over most strongly. She is not a practising artist and is, in fact, very suspicious of art teachers who set out to be. "The children are my media," she says. "If you provide the right environment, future artists will look after themselves. The teacher's main job is to help the others develop into worthwhile human beings through their enjoyment of art." Basically you have in like children as a group.

Her philosophy comes over in black and white. Good teachers need charisma: they are born, not made, though you can pick up a lot of handy hints on the way. She would like to see a more relaxed attitude to production lessons. More feedback from schools to colleges could improve the training which is weighted with philosophy in the detriment of basic skills.

Working with a group from the teachers centre she helped to make a training film, the archetypal art lesson. "Class in first, no materials ready, no planned lesson, chaos, break-out and the teacher retreats into a corner. I am sure that uncertain new teachers are glad of that survival blueprint approach. The staff must be multi-media exponents so that they can teach the set syllabus of drawing, painting, ceramics and printing with additional creative embroidery and 3D work wherever possible.

The children do a immense amount of preparatory drawing before starting projects. They draw real life, never from cards or imagination. These drawings are then translated into clay, or on to paper or fabric. Art is fun and robust at St George's. Shoes, key-rings, dwarf's alt brightly on the ceramic display shelves and Donatello-Rossini-like prints materialize on the fabrics.

Discipline is essential, says Pip, whether you maintain it through interest or by being a tiger. She does not believe in democracy. If she sees that a member of the department has lost control she will step in to re-establish order. No practitioner or student is ever left to flounder, and after school the staff sit down together, talk shop and unwind. Ruffled feelings are smoothed and teaching techniques improved.

Gentle guru and benevolent dictator, perhaps the basis is the same after all, a strong belief in a well thought out philosophy and the communication skills to pass it on to others.

INTEGRATION IS STILL ALIVE

By Bob Neill

A great deal has been written in books, magazines and pamphlets about integrated work in schools. The response has been very mixed on the whole—some see integration as being chaotic and unorganized others are more traditional and have no time for progressive education. I see integrated learning taking place in a carefully structured and teacher controlled environment in which pupils are free to select, enquire and pursue their own learning experiences in appropriate aspects of the curriculum.

What I find stimulating about integrated art and craft projects is the enthusiasm and variety of viewpoints, the close contact with other specialists trained in areas of study other than one's own. I see "team-teaching" as a far more economic use of a teacher's time and talents. A "lead-lesson" for example can stimulate interest and imagination, it also sets off that initial spark; a moment of recognition. A "lead-lesson" with impact, drive and variety will use a whole range of audiovisual equipment—it is far more economic in every way to use such equipment once with a large audience than three or four times with smaller groups.

Some teachers may be worried about traditional security of the class/class teacher relationship. I would expect most sensible teachers to follow a "lead-lesson" with class activity organized as he or she wishes. Here are some points for consideration:

1 A teacher in an integrated situation will share and exchange successful integrated methods and past experiences.

2 The integrated situation gives support to a teacher still unsure about this type of project work. It also supports new teachers fresh from college.

3 Material presented by a group of teachers for an integrated project should be of much higher level than that offered previously by one teacher. No one teacher can be consistently brilliant, enthusiastic and knowledgeable and produce new material, etc. every week.

4 Time-table innovation such as blocked time-tables has assisted integrated projects by allowing for whole mornings or whole afternoons on such work.

5 Another advantage of integrated work is the use of the new resource centres with all the visual and audio aids on offer to staff and pupils.

6 Finally and possibly one of the most important aspects of integrated work—there is the closer relation-

ship between members of the art, craft and design department and with members from other departments.

For those of you who have not experienced an integrated project situation here is an insight of one I worked on recently—Shells and Pebbles. This project offers a wealth of ideas for creative work of all kinds—drawing, painting, collage, photography, clay, wood, metal and fabric. The starting point or "initial spark" may come from the pattern, colour, shape, texture, structure or form.

Pupils began by a careful investigation of the objects with a series of carefully observed drawings and notes, describing the object as briefly as possible. This first exercise is useful for sorting and understanding textural qualities. The pupils responded well to this part of the project sorting the shells and pebbles into rough and smooth groups.

This was an opportunity to test the vocabulary and understanding of the pupils. Some of the objects were placed in large paper bags and pupils had to describe the objects by just feeling. Some of the pupils were asked to express what they felt in two or three dimensions.

After the drawing the group were required to draw the outline shape of their selected objects on white or coloured card, cut the shapes out and stick them down on a dark sheet of paper so that the shapes, much each other. Another collage idea is to cut out the shell and pebble shapes and stick them on a painted background of sand or a coloured water pattern or sea-scope.

The second stage of the project took place in the pottery studio. Here the pupils worked from the drawings done earlier. For the pebbles a ball of clay, about the size of a tennis ball, was cut in half, each half was pinched to form a small bowl, then the two halves were re-joined to form the pebble shape again. The shape of the pebble was determined by knocking and squeezing, the surface was pinched with colored slip, some pebbles had faceted markings others had small pieces of clay added to the surface for textural qualities. Finally a hole was made at the bottom.

The shell shape varied according to the size and shape of the shell under production. A pinched technique was used to produce simple

continued overleaf

Gloy join forces with Pritt.

Since operations started in the UK just 8 years ago, Henkel have grown from strength to strength.

It's a success that's been based largely on the development and aggressive marketing of high quality innovative products.

Pritt stick, for example, is a runaway market leader.

As part of our planned expansion programme we've recently acquired Gloy Limited.

Gloy, as you're probably aware, have a long standing reputation of their own, thanks to a popular range of hobby, art, craft and stationery adhesives.

These fall perfectly in line with our own philosophy of selling only top-quality products which offer excellent value for money.

So we'll be promoting the Gloy range alongside Pritt with

Henkel's own special brand of imaginative, hard-working promotional support.

And we'll be combining our resources to maintain the product innovation both companies are famous for.

If you're already a Gloy stockist, you'll be used to good service.

As a Gloy-Pritt stockist, that service will be even better. For starters, a representative will be in touch soon to discuss your requirements.

It's well worth remembering that Henkel's new acquisition means he'll be selling one of Britain's biggest stationery adhesive ranges.

And well worth remembering too, that it's probably Britain's best.

WHERE TO ORDER PRITT OR GLOY PRODUCTS:
The Henkel Stationery Sales Force.
Your usual stockist.
Henkel's Sales Order Office (Windsor, Tel: 06065 54364)

Pritt

gloy

For all paper work

New from Henkel.

If something original enters your head, enter our awards.



Our glassfibre is almost as versatile as your imagination. It can make a small paperweight, or a giant outdoor sculpture. It can be transparent, coloured, or metallic.

We can supply the resins, mol, moulding materials and tools with which you can embed medals, build a monster, or whatever.

We also supply something else equally valuable. Advice. Contact any of our branches and come to a free lecture and demonstration. We'll show exactly what is possible with our extensive range of products and we'll provide free data sheets.

And don't worry if you've never thought of glassfibre as a craft material. The lecture and demonstration will show you what you've been missing.

Afterwards, when you're proud of what you have produced, enter the Strand Glassfibre National Craft Awards. There are separate senior, junior and group classes with practical and cash prizes to be won.

Write to us now for details of our prizes, data sheets, branches and the Awards.

Strand glassfibre

For making, mending or modelling almost anything.

Headway Trading Estate, Brentford, Middx. Tel: 088 7191.

Archford, Birmingham; Birmston, Bristol; Cardiff; Cork; Derby; Dublin; Glasgow; Harlow; Leeds; Liverpool; Newcastle; Plymouth; Southampton; Stoke-on-Trent; Swansea; Weymouth; Wrexham.

ADMISSION FREE

TOOLS AND MATERIALS

Alec Tiranti Ltd
21 Goodge Place, London W1
& 70 High St. Theale Berks

Wenger Wengert Limited,
Gomer Street,
Elnia, Stoke on Trent,
ST4 7BD England.
Telephone: 0322 26129 Telex: 39168

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taught, or are instinctive talents that are essentially unteachable? Nu

Vermeer's "Woman Standing at a

Virginia¹⁰ (National Gallery).

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After close 27th June 1960

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Application forms available from the Director of Education, Educational Department, 1000 Lexington St., Peter's Square, Waveringham Level 101, to whom they should be returned within 14 days of this advertisement (S.A.T. please).

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RICHGALL, Winst
Montenale Road
Telephone 344 17

(A) HEAD OF DEPARTMENT
required for a position of appointment, which is a position of Departmental rank, must be a well qualified person with experience of running a department. The subject is known to C.S.E. "U".
(ii) HEAD OF DEPARTMENT
An experienced physicist in some subject to C.S.E. level.
London Allowance

Application for
details available from
RT. THOMAS MITCHELL
Glendale Avenue,
Telephone No. 111
(Number on radio
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HEAD OF SCIENCE
Applicants must be
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ISLE OF WIGHT COUNTY (1161)
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NOTTINGHAM COUNTY COMMISSION
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Head
Qualifica-
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Science

EAST SUSSEX
 01323 812111

Salary, Lecturer I scale, \$25,000 to \$32,000; skill level, annuity, determined by years of experience.

1. **Qualifications:** Graduate of a recognized university with a B.A. in Education or a B.Ed. in Education. A minimum of 5 years' teaching experience in a school or college.

2. **Salary:** Rs. 10,000 per month.

3. **Working hours:** 9.00 a.m. to 5.00 p.m.

4. **Location:** The school is situated in a quiet residential area.

5. **Application:** Send your resume and salary history to the Principal, St. Mary's School, 10, St. Mary's Road, Bangalore.

6. **Interview:** Shortlisted candidates will be called for an interview.

7. **Selection:** The school reserves the right to select or reject any candidate without giving any reason.

8. **Notice:** A notice period of 1 month is required.

9. **Contract:** The contract is for a period of 1 year.

10. **Other:** The school provides a hostel for its students.

ESSEX
HODKINSON TECHNICAL COLLEGE
Woodview, Great Britain
DEPARTMENT OF
MANAGEMENT AND
BUSINESS STUDIES
LECTURE IN MARK II—First
Year students, enrolled for
the second year.

Commonwealth experience within
industry would be an advantage.
Practical knowledge of person-
nel and/or tour opera-
tion would also be desirable.

The person appointed would
be expected to be able to attract

The College has been offering full-time two-year courses in Italian, French, Spanish, German, Latin, and Greek of Travel and Tourism since September, 1974. Owing to the new additional tutor in the above mentioned languages, the College is now accepting students of 16 years of age or more requiring "A" level pass in modern languages.

Sally Scott
Lecturer in Spanish

Lecturers' Grade II £4,601 m.
£6,658 max.; Reader review
£8,000 max.; £10,000 max.
London, England. Phone 2730.

GLOUCESTERSHIRE
LECTURER, Grade 1 required.
PATTERN MAKING, INTERIOR
CLOTHING, Fashion, Dressing,
Qualifications: A-level, 3 years
C.G.I., Full Technological
knowledge in Pattern making, with
experience in Garment Technology
courses. *Female*
Salary: Lecturer, Grade 1,
£21,000-£23,430 p.a.
Further information and appli-
cation form from the Principal,
Industrial College, 100, Lord and
Strimford Road, Stroud,
GLOUCESTERSHIRE

DEPARTMENT OF GENERAL EDUCATION

LANGUAGE Grade 11-12 ENGLISH
(course) This is a 1-year course to replace a number of half of a number of credits in English. It is a 1-year course, 1980 to 1981.

Actual 1981.

Form are available from the Department of General Education, City College of Technology, 1155 York Road, Elmhurst, Nassau within 14 days.

HAMPSHIRE

THE SOUTH DOWNS COLLEGE
Hampshire, England
Required for September 3, 1981
Mathematics (A) and Science (A) to teach Mathematics and Physics. D level. Applications should be received by October 1, 1981.

Grades 11-12 Order of appropriate subjects on a 1981-1982 to 1982-1983.

Applicants should be professional and have previous experience in teaching and previous work in the field.

Salary Scale \$3,480 to \$4,000

HAMPSHIRE
COUNTY COUNCIL
HAMPTONSTOWN TECHNICAL
COLLEGE
Working Road, Bournemouth
Tel: 0702 541421
DEPARTMENT OF BUSINESS
MANAGEMENT STUDIES
PRINCIPAL LECTURER requires
teach management subjects of
level 1 and 2 for 10 hours a week
taught business studies con-

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COLLEGES OF FURTHER EDUCATION continued

HAMMERSLEY

London Borough of Hammersley, London N15 8NU
Telephone: 01-582 3111

For further details, contact the Principal, Mr. J. H. Hammersley, at the above address.

The College provides a wide range of courses for students aged 16 and over, including:

1. **Engineering**: Courses in Mechanical, Electrical, and Electronic Engineering.

2. **Business Studies**: Courses in Business Administration, Accounting, and Marketing.

3. **Arts and Crafts**: Courses in Graphic Design, Fashion Design, and Ceramics.

4. **Health Studies**: Courses in Health Science, Nursing, and Social Work.

5. **Physical Education**: Courses in Sports Science, Physical Education, and Coaching.

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7. **Information Technology**: Courses in Computer Science, Data Processing, and Systems Analysis.

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DEPARTMENT OF CONSTRUCTION INDUSTRIES

Post Reference Number 79/134

Applications are invited from suitably qualified candidates for the following post to take up appointment as soon as possible.

LECTURER I

To teach Electrical Installation work to Electrical Installation students. The successful candidate will be responsible for the delivery of the course and will be expected to contribute to the development of the course.

Teaching experience and/or training will be an essential requirement. The successful candidate will be expected to contribute to the development of the course.

Further particulars and application forms from the College can be obtained from the Principal, Mr. J. H. Hammersley, at the above address.

Application forms should be returned with two copies of the application form to the Principal, Mr. J. H. Hammersley, at the above address.

For further details, contact the Principal, Mr. J. H. Hammersley, at the above address.

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Nene College Northampton

School of Mathematics
Management and Business Studies

Required for 1st September, 1980

LECTURER II IN ACCOUNTANCY

To teach financial accounting and additional relevant subjects to Professional and/or BEC Higher Diploma courses. A degree or recognized accounting qualification necessary.

Further details and application form from Dr. A. J. Wood, Dean, School of Mathematics, Management and Business Studies, Nene College, Monmouth Park, Northampton (Tel. 715000) returnable by 10 May, 1980.

BARRY COLLEGE OF FURTHER EDUCATION SOUTH GLAMORGAN COUNTY COUNCIL

Required for September 1, 1980, or as soon as possible thereafter for the following post:—

Lecturer Grade I in Electrical Engineering Subjects

Required to serve in the Engineering Department of the College to teach Electrical Engineering Subjects to Craft and Technician Apprentices following C & G and TEC courses. Applicants should be suitably qualified and must hold an HNC (Electrical) as a minimum qualification and will be expected to possess teaching and industrial experience.

Salary: Barnham Scale, £3,700 to £5,430.

This position in the range is determined by approved qualifications and experience.

Further details and application forms are available from the Principal, Barry College of Further Education, Colod Road, Barry (telephone 733251) to whom they should be returned within 14 days from the appearance of this advertisement. Please send a stamped addressed envelope.

P. J. Adams, Director of Education, Education Office, Kingsway, Cardiff.

City of Sheffield

SHIRECLIFFE COLLEGE

LECTURER GRADE I IN GAS SUBJECTS

£3,780-£5,438 (under review) according to age, qualifications and experience.

Applicants will be required, in the main to teach on the CGLI 602 Service Engineer Course.

Candidates should possess a City & Guilds of London Institute Certificate in Gas Fitting, Final or Service Engineer Gas and Gas Utilization, Intermediate and Final. A Certificate in Education and/or previous teaching experience would be an advantage.

Application forms and further information are available from the Chief Administrative Officer, Shirecliffe College, Shirecliffe Road, Sheffield S18 8XZ. Tel. (0742) 78301. Completed forms should be returned by 10th May.

THE COLLEGE, SWINDON

DEPARTMENT OF MANAGEMENT LECTURER GRADE II IN MANPOWER MANAGEMENT & LABOUR RELATIONS

Applicants should hold an appropriate degree or its equivalent and have a proven record of successful management experience in progressive companies. The successful applicant will be able to offer two or more of the following specialisms on courses for managers, supervisors, union representatives and trainee engineers: Industrial Relations & Industrial Legislation, Trade Union Studies, Management Communications & Organizational Studies, Personnel Management.

Salary: £3,000-£3,900.

DEPARTMENT OF SCIENCE & HUMANITIES LECTURER GRADE II IN ENGLISH AND COMMUNICATION STUDIES

To teach English and Communication Studies to a range of classes including BEC/TEC and 'A' levels and to assist in short-course work with industry and commerce. An interest in theatre and drama would be useful.

Salary: £3,700-£5,430.

Further details and application forms for both posts (to be returned by 10th May, 1980) are obtainable from the Principal, The College, Regent Circus, Swindon, Wilt.

Polytechnics

Directors and Principals

OXFORD

THE POLYTECHNIC OF SOCIAL SCIENCES

DEPARTMENT OF SOCIAL SCIENCES

LECTURER II IN ACCOUNTANCY

(Subject to confirmation)

Applications are invited from persons with appropriate qualifications and experience in accountancy to teach in the Department of Social Sciences. The successful candidate will be expected to possess a degree or recognized accounting qualification and to have relevant experience. Further details and application forms may be obtained from the Principal, The Polytechnic of Social Sciences, 100, Broad Street, Oxford OX1 1BS.

Other Appointments

LEDS

THE POLYTECHNIC OF PHYSICAL EDUCATION

LECTURER IN PHYSICAL EDUCATION

Applications are invited from persons with appropriate qualifications and experience in physical education to teach in the Department of Physical Education. The successful candidate will be expected to possess a degree or recognized qualification in physical education and to have relevant experience. Further details and application forms may be obtained from the Principal, The Polytechnic of Physical Education, 100, Broad Street, Oxford OX1 1BS.

UNIVERSITIES

EDINBURGH

THE UNIVERSITY OF EDINBURGH

DEPARTMENT OF EDUCATION

LECTURER IN EDUCATION

Applications are invited from persons with appropriate qualifications and experience in education to teach in the Department of Education. The successful candidate will be expected to possess a degree or recognized qualification in education and to have relevant experience. Further details and application forms may be obtained from the Principal, The University of Edinburgh, 100, Broad Street, Oxford OX1 1BS.

WINCHESTER

THE UNIVERSITY OF WINCHESTER

DEPARTMENT OF EDUCATION

LECTURER IN EDUCATION

Applications are invited from persons with appropriate qualifications and experience in education to teach in the Department of Education. The successful candidate will be expected to possess a degree or recognized qualification in education and to have relevant experience. Further details and application forms may be obtained from the Principal, The University of Winchester, 100, Broad Street, Oxford OX1 1BS.

LEEDS

THE UNIVERSITY OF LEEDS

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LECTURER IN EDUCATION

Applications are invited from persons with appropriate qualifications and experience in education to teach in the Department of Education. The successful candidate will be expected to possess a degree or recognized qualification in education and to have relevant experience. Further details and application forms may be obtained from the Principal, The University of Leeds, 100, Broad Street, Oxford OX1 1BS.

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NEWCASTLE UPON TYNE

THE POLYTECHNIC OF SOCIAL SCIENCES

DEPARTMENT OF SOCIAL SCIENCES

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(Subject to confirmation)

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NEWCASTLE UPON TYNE

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DEPARTMENT OF SOCIAL SCIENCES

LECTURER II IN ACCOUNTANCY

(Subject to confirmation)

CROYDON COLLEGE Fairfield, Croydon, CR9 1DX

Applications are invited from suitably qualified persons for the following post, subject to confirmation 1st September, 1980.

SCHOOL OF BUSINESS, MANAGEMENT & APPLIED SOCIAL STUDIES

LECTURER II HOME ECONOMICS AND PROFESSIONAL STUDIES

To be responsible for the teaching of Home Economics Diploma students on the application of Home Economics and its communication in industry, commerce and the social services.

The salary for the above post is in accordance with the current Barnham Further Education Award, and is at present:—

Lecturer II. £5,214-£8,094

ADMINISTRATION

Local Education Authority

continued

HERTFORDSHIRE

COUNCIL CHIEF
Applications are invited from qualified persons for the post of Chief Executive of the Hertfordshire Education Authority. The successful candidate will be responsible for the overall management of the Authority and will report to the Council. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, Hertfordshire Education Authority, 100, High Street, Herts. SG1 1AA. Closing date 15 May 1980.

HUMBERSIDE

COUNCIL CHIEF
Applications are invited from qualified persons for the post of Chief Executive of the Humberside Education Authority. The successful candidate will be responsible for the overall management of the Authority and will report to the Council. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, Humberside Education Authority, 100, High Street, Humberside. Closing date 15 May 1980.

ST. HELENS

COUNCIL CHIEF
Applications are invited from qualified persons for the post of Chief Executive of the St. Helens Education Authority. The successful candidate will be responsible for the overall management of the Authority and will report to the Council. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, St. Helens Education Authority, 100, High Street, St. Helens. Closing date 15 May 1980.

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Applications are invited from qualified persons for the post of Chief Executive of the St. Helens Education Authority. The successful candidate will be responsible for the overall management of the Authority and will report to the Council. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, St. Helens Education Authority, 100, High Street, St. Helens. Closing date 15 May 1980.

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Cambridgeshire County Council

Education Department

Adviser for Science

(Soulbury Group 8 Headship)

The successful candidate will be responsible for the Senior Adviser for Science and be based in Cambridge. An interest in Health Education and the teaching of Science in primary schools would be an advantage.

Re-advertisement. Previous applications still under consideration.

For further particulars and application forms please ring Peterborough (0733) 52481, ext. 215.

Forms to be returned immediately to the Area Education Office, Touthill Close, City Road, Peterborough PE1 1UJ.

LONDON BOROUGH OF RICHMOND UPON THAMES

APPOINTMENT OF DIRECTOR OF EDUCATION

Salary £14,811-£15,882 p.a.

Applications are invited for the post of Director of Education which becomes vacant in July. Major decisions on the long-term pattern of the borough's comprehensive education system, which includes a tertiary college for all post-16 provision, have been taken in the light of falling numbers, and their implementation is nearing completion through an ambitious building programme.

The authority now wishes to give overriding priority to the further improvement of academic standards. The successful candidate will have a proven record in teaching and education administration. An essential qualification will be the ability to make a personal and effective contribution to improving quality and performance throughout the service.

Application forms, to be returned by 27th May, 1980, and further particulars are obtainable from the Deputy Town Clerk (Establishment), Municipal Offices, Twickenham, Middlesex, TW1 3AA. (01-892 4466, Ext. 22).

PROFESSIONAL ASSISTANT

(2 posts)
Salary Scale £7,287-£8,097

Two vacancies arise for duties mainly in the Schools Section of the Education Department as a result of the promotion of the present post-holders to senior posts with other County authorities. Applications are invited from persons with an honours degree and successful teaching experience. The posts offer an opportunity to enter educational administration within a large County. There is a scheme of financial assistance for newly appointed staff including removal, lodging and relocation allowances. A casual user car allowance is available.

Further details and forms of application may be obtained from The Director of Education, County Offices, Maitock, Derbyshire NE4 3AQ. Applications should be submitted by 15 May, 1980.

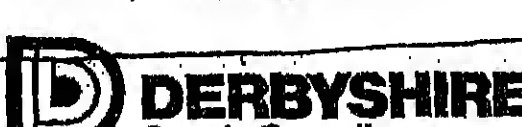


CO-ORDINATOR FOR MULTI-CULTURAL EDUCATION

Applications are invited from suitably qualified and experienced teachers for this new post from September 1980. The successful candidate will be expected to play a major role in the development of education for a multi-cultural society at all levels from primary to adult education. The post will be based in Derby.

Salary: Burnham Senior Teachers Scale. Closing date: 12 May, 1980.

Application forms and particulars for the above post (s.e.e. footnote please) from the Director of Education, County Offices, Maitock.



ADMINISTRATIVE OFFICERS

To work with the TEC/BEC committees on mathematical and statistical courses and assist with statistical monitoring for TEC programmes. Experience in teaching statistics or in educational administration is desirable. A degree in statistics or mathematics is required, a suitable qualification in a related topic will be considered.

Salary £8,500-£9,000 (under review).

Application forms to be returned by 28th February, 1980, may be obtained with further details from Keith Jackson, Personnel Officer, City and Guilds of London Institute, 48 Britannia Street, London WC1X 8RG. Telephone 01-278 2468.

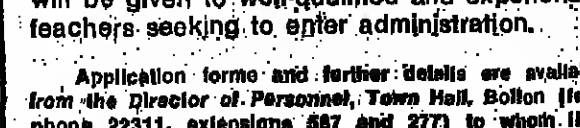


ASSISTANT EDUCATION OFFICER

PO10C, 27,722 to 28,574

Previous administrative experience is seen as useful, but not essential, and consideration will be given to well-qualified and experienced teachers seeking to enter administration.

Application forms and further details are available from the Director of Personnel, Town Hall, Bolton (telephone 22311, extensions 587 and 277) to whom they should be returned by May 13.



WIRRAL ADVISER

£9,012-£9,810

Responsibility for modern languages or craft design and technology. Should have considerable teaching experience and preferably some experience in advisory work for teacher education.

Application forms from Director of Education, Municipal Offices, Cleveland Street, Birkenhead, Merseyside (051-647 7000, ext. 606), returnable as soon as possible.

SCHOOL/ADMISSIONS SECRETARY

required for St. Paul's Girls' School
Brook Green, London, W6

This responsible post, for which qualities of reliability and initiative are required, offers scope for full involvement in the life of the School. Applicants must have accurate typing and some experience of office procedure. Pleasant working conditions and generous holiday arrangements.

Applications in writing to the High Mistress, giving a curriculum vitae and the names and addresses of two referees.

Education Department

General Educational Adviser (Humanities)

Salary up to a maximum Burnham Scale Head Teacher Group 9-£11,040 (inclusive) (subject to review)

We require a suitably qualified and experienced person to fill this key position in the department's Education Advisory Service. Applicants should preferably hold a British Honours Degree and ideally possess substantial experience of teaching in Secondary Schools. Additional benefits include essential user car allowance, and an approved loan to purchase a motor car, assistance with removal expenses, and estate agent's and solicitor's fees in connection with house purchase. For further details and an application form, please write to the Chief Executive, Town Hall, London E6 2RP, or telephone 01-471 0619 (24-hour answering service). Closing date: May 16, 1980.

London Borough of NEWHAM

CITY OF SALFORD

EDUCATION DEPARTMENT

EDUCATION ADVISORY SERVICE

Responsible for the provision of an advisory service to schools in the City of Salford. The successful candidate will be responsible for the overall management of the service and will report to the Director of Education. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, City of Salford Education Department, 100, High Street, Salford. Closing date 15 May 1980.

Scale 5 plus car allowance. Please send S.A.E. for application form to the Director of Education, City of Salford Education Department, 100, High Street, Salford. Closing date 15 May 1980.

There is an essential user car allowance. Please send S.A.E. for application form to the Director of Education, City of Salford Education Department, 100, High Street, Salford. Closing date 15 May 1980.

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THE CHARTERED INSURANCE INSTITUTE

The Institute has vacancies in its examination and computer sections. The successful candidate will be responsible for the overall management of the section and will report to the Director of Education. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, The Chartered Insurance Institute, 100, High Street, London. Closing date 15 May 1980.

Scale 5 plus car allowance. Please send S.A.E. for application form to the Director of Education, The Chartered Insurance Institute, 100, High Street, London. Closing date 15 May 1980.

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WIMBORNE

SENIOR INSTRUCTOR

The successful candidate will be responsible for the overall management of the section and will report to the Director of Education. The post is a full-time position and the successful candidate will be required to work full-time hours. The salary for this post is £12,000 per annum. Applications should be sent to the Director of Education, Wimborne Education Department, 100, High Street, Wimborne. Closing date 15 May 1980.

Scale 5 plus car allowance. Please send S.A.E. for application form to the Director of Education, Wimborne Education Department, 100, High Street, Wimborne. Closing date 15 May 1980.

There is an essential user car allowance. Please send S.A.E. for application form to the Director of Education, Wimborne Education Department, 100, High Street, Wimborne. Closing date 15 May 1980.

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CAMBRIDGESHIRE COUNTY COUNCIL

Adviser for Special Education

Head Teacher Group 8
Applications are invited for the post of Adviser for Special Education. Candidates should have wide experience of children's special educational needs, both in ordinary schools and in special schools and classes. The person appointed will be based in Cambridge. Further details and application form may be obtained from the Chief Education Officer, Shire Hall, Castle Hill, Cambridge CB3 0AP (Tel: Cambridge 358811, Ext. 548), to whom completed forms should be returned by 15th May, 1980.

Scale 5 plus car allowance. Please send S.A.E. for application form to the Director of Education, Cambridgeshire County Council, 100, High Street, Cambridge. Closing date 15 May 1980.

There is an essential user car allowance. Please send S.A.E. for application form to the Director of Education, Cambridgeshire County Council, 100, High Street, Cambridge. Closing date 15 May 1980.

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